Kine WEEKLY

THE WAR DAMAGE RIDDLE

See page 3

THE COMPANY THAT ALWAYS GOES M-G-M ONE BETTER!

THERE'S only one company that consistently surpasses M-G-M—and that's M-G-M itself . . . It's not in Leo's nature to stand still, much less rest on his laurels . . . So even box-office giants like the current "Strike Up the Band," "Waterloo Bridge," "New Moon," "I Love You Again," "Escape," "Flight Command," "Comrade X," etc., must be topped . . . And topped they will be, believe it or not! . . . But how could you doubt it when you see b-i-g ones like these coming your way? . . .

Clark Gable · Spencer Tracy · Claudette Colbert Hedy Lamarr BOOM TOWN · · · Mickey Rooney ANDY HARDY'S PRIVATE SECRETARY

Cary Grant · Katharine Hepburn · James Stewart THE PHILADELPHIA STORY · · James Stewart Hedy Lamarr COME LIVE WITH ME

Jeanette MacDonald Nelson Eddy BITTER SWEET · · · James Stewart · Judy Garland Hedy Lamarr · Lana Turner ZIEGFELD GIRL

Spencer Tracy · Mickey Rooney MEN OF BOYS TOWN · · · Joan Crawford · Melvyn Douglas Conrad Veidt A WOMAN'S FACE

William Powell · Myrna Loy LOVE CRAZY Robert Taylor BILLY THE KID · · · Greer Garson BLOSSOMS IN THE DUST

NEW STANDARDS FOR M-G-M

IN RESPONSE TO PUBLIC & EXHIBITOR DEMAND

UNITED ARTISTS

PROUDLY ANNOUNCE THE

RE-DATING OF

DAVID O. SELZNICK'S

BRILLIANT PRODUCTION——WINNER OF THE
ACADEMY AWARD FOR THE
BEST PICTURE OF THE YEAR

Rebecca

LAURENCE OLIVIER • JOAN FONTAINE

DIRECTED BY **ALFRED HITCHCOCK**

NORTH OF THE THAMES: **JUNE 23rd** • SOUTH OF THE THAMES: **JUNE 30th**

RE-RELEASE OF

SAMUEL GOLDWYN'S

SPECTACULAR DRAMA OF THE SOUTH SEAS
DIRECTED BY **JOHN FORD**

THE HURRICANE

DOROTHY LAMOUR • JON HALL
C. AUBREY SMITH • MARY ASTOR
THOMAS MITCHELL • RAYMOND MASSEY

NORTH OF THE THAMES: **AUGUST 11th** • SOUTH OF THE THAMES: **AUGUST 18th**

RE-RELEASE OF

ANOTHER DAVID O. SELZNICK PRODUCTION OF DISTINCTION"

FROM THE FAMOUS NOVEL BY ANTHONY HOPE

THE Prisoner OF Zenda"

RONALD COLMAN • MADELEINE CARROLL
DOUGLAS FAIRBANKS Jr • DAVID NIVEN

NORTH OF THE THAMES: **JUNE 9th** • SOUTH OF THE THAMES: **JUNE 16th**

AIR RAID DAMAGE REPAIRS
See page 5

Kinematograph WEEKLY

No. 1778 Thursday, May 15, 1941. Vol. 291

SHORTS AS QUOTA FOR FEATURES
See page 11

THE KINEMA AND WAR DAMAGE

The Act Analysed

FIXTURES AND MOVABLES PRESENT DIFFICULTIES

THE problem of responsibility for insurance and contribution payments under the War Damage Act has necessitated very close examination by the legal department of the C.E.A.

MAIN DIFFICULTIES WERE THE DETERMINATION OF CONTRIBUTIONS IN RESPECT OF FIXED PROPERTY AND OF MOVABLE PROPERTY AND APPARATUS HELD UNDER HIRE-PURCHASE.

The matter was the subject of a report of the C.E.A.'s solicitor at yesterday's meeting at Nottingham.

The agenda of yesterday's C.E.A. General Council meeting at Nottingham contained consideration of a report upon the War Damage Act, 1941, as a result of a close examination of the Act by the Association solicitor, Norman Hart, and the general secretary, W. R. Fuller.

Both officers have had lengthy interviews with officials of the Board of Trade before the report presented by Norman Hart was formulated.

Perplexities which had arisen in many minds regarding the responsibility for insurance contributions under the Act had been increased by seeming contradictory statements in the Act.

The KINE. is of the opinion that so far as Part I of the Act is concerned, which deals with buildings and other immovable property, the assessment of "contribution towards expense of making payments" will be made by the Inland Revenue authorities to those persons who are responsible under Schedule A of the Income Tax regulations.

Clause 19 of the War Damage Act sets out that properties liable to the said contribution . . . shall be every property:

(*a*) the full value of which was ascertained for the purposes of an assessment under Schedule A in force at any time during the risk period; or

(*b*) which, not being a property to which paragraph (*a*) of this sub-section applies, was, at any time during the risk period, the subject of a valuation shown in a valuation list for the time being in force under the Rating and Valuation Acts. . . .

As these assessments apply to immovable property, it would appear that all fixtures (including seating) will come within this assessment, leaving other properties, such as carpets, curtains and loose fittings, to be dealt with under Part II of the Act, which deals with insurance of goods by the owner or person in possession of such goods.

In dealing with insurance of goods, the scheme for the insurance of private chattels may be left out of consideration as not applying in a business sense.

Clause 60 of the Act would appear at first sight to require the insurance by an exhibition of films held by him for current exhibition; but it is understood that the Board of Trade is of the opinion that this clause does not apply to films held by the exhibitor.

Contradictory Sub-sections.

The clause in question runs:

. . . the goods insurable under the business scheme in relation to any person carrying on business are all goods situated in the United Kingdom—

(*a*) which are held in his possession (whether he owns them or not) and are

Continued on page 5

MAN WHO SHOWED FIRST MOVIES

MATT RAYMOND PASSES

One of the real pioneers of the moving picture Industry on its exhibiting side passed away on Saturday last in the person of Matt Raymond, whose association with the Industry went back to the introduction of the Lumière Cinematographe in 1906. He was founder, in 1905, of the Raymond Animated Picture Co.

Mr. Raymond, who had been ill during recent months, passed away at the age of 67. He was one of the leading kinema Veterans and had held the office of president of that body and was an ex-treasurer of the C.E.A.

It was as electrical engineer for the exhibition of the first moving pictures shown in London as a commercial proposition that Matt Raymond entered the Industry. He was then a young man just over 21 and was responsible for the first show at the Polytechnic, Regent Street, on February 20, 1896, where he operated the Ediscope projector.

Speaking of these early days at a meeting of the British Kinematograph Society in 1933, Matt Raymond said: "I can assure you that the early days were far from rosy. The early pioneers in exhibiting had a hard time. Wonderful pictures did not come along very frequently; we had to wait a long time for a big fight, a funeral or a coronation of importance.

"Between times I did some turns of acting. Now I was a very bad actor, so I had to go back to the box and get the machine out. So if I could have gone on acting I suppose I would have lost all connection with this Industry and I would not have been able to be so cheerful."

Indeed, cheerfulness was the late Matt Raymond's most outstanding characteristic, and this he exhibited until recent months, when his illness and the loss of his son Harry, who was serving in the R.A.F., saddened his life.

He leaves behind a widow and one son.

PROPAGANDA PICTURES

Not to be Made in Hollywood

In the House of Commons on Tuesday, R. SORENSEN asked the President of the Board of Trade whether he was aware of the proposal that short propaganda films for this country are to be made in America; and whether he would take action to ensure that Government propaganda and other films were made in this country.

OLIVER LYTTELTON said that he was not aware of any proposal of this kind. The Minister of Information informed him that no films were being made or were likely to be made in the U.S. for his department.

In reference to other films he had already said several times that the Government would do everything possible in present circumstances to extend film production in this country.

Mr. SORENSEN: Is the Right hon. gentleman aware that a London film star recently announced that he was going to Hollywood in order to make propaganda films for the Government?

Mr. LYTTELTON: The hon. member can hardly expect me to substantiate or refute statements by film stars!

Walter Gould, who has succeeded Arthur Kelly as chief of the Foreign department of United Artists Corp. Mr. Gould joined U.A.'s Foreign department in 1926 and for the past eight years has been division manager for Latin America. Towards the end of 1940 he returned to New York following a four months' visit to the company's exchanges

Machinery not Insurable for War Damage

EDINBURGH ASSESSOR'S INSTRUCTION

FOR the purposes of the War Damage Act, exhibitors in the Edinburgh area need not insure motive power plant—electric motors, all heating and electric wiring, and all ventilation plant.

This decision was announced last week by the Edinburgh Assessor under the War Damage Act:—

In a circular letter to exhibitors, the Secretary of the Edinburgh section states that this would appear to leave only floor coverings, carpets, linoleum, chairs, curtains, projectors, and face furnishings, etc.

It would not appear, he adds, to be the duty of kinema owners to insure talkie plant, as these are let on lease.

"THE FIRST OF THE FEW"

Leslie Howard to Direct and Star

The rôle of R. J. Mitchell in "The First of the Few," the epic film based on the life story of the creator of the Spitfire, will be played by Leslie Howard, it is announced by George King and John Stafford, of British Aviation Pictures, Ltd.

Leslie Howard will also direct the picture, which will be distributed in U.K. by General Films. Production will start in about six weeks' time.

GELL'S DEAL WITH U.S.

British Product for America

A fruitful business trip which ensures a continuance of British distribution for Monogram and P.R.C. product by Pathé Pictures Ltd., and the marketing in America of British films which will be made at Welwyn Studios, has just been concluded by W. J. Gell, managing director of Pathé Pictures.

The deal secures Monogram and P.R.C. product for the next five years, an estimate of fifty-four pictures per year, including six specials from Monogram and four from P.R.C., with the latter of whom Bela Lugosi has a long contract.

These companies will in turn place British films on American screens through their sales organisations, and while no definite titles can be stated, the stories upon which the films will be based will have strong dramatic appeal to American as to British audiences.

Mr. Gell, who was present at Monogram's sales convention at Hollywood and P.R.C.'s sales convention at Chicago, speaks warmly of the vigour of the two producing companies and the sales enthusiasm of their staffs.

Speaking of the attitude of America to England and the war problem, Mr. Gell said the difference in the American people between the present trip and the last one, both within a year, was remarkable. Those whom he contacted were anxious to hear all about England's spirit of resistance to Nazi war efforts, and were full of enthusiasm for Britain's cause.

Mr. Gell spoke briefly of his difficulties in getting to America—which took him to Brazil en route thus lengthening a journey of 3,000 miles to 11,000. His return via Bermuda and the Azores was much simpler although delay at Lisbon caused a long hold-up. There are, said Mr. Gell, crowds of people at Lisbon waiting day after day for a plane to England, but are disappointed by the preference given to priority passengers.

He was able to have a brief word at Lisbon with George Archibald, who was proceeding to the United States.

INCREASED BRITISH EXPORTS

GROWING POPULARITY OF OUR FILMS IN AMERICA

GREAT Britain exported 41 feature films to the United States in 1940, which places her at the head of the list of overseas producers for the first time. The figure compares with 36 in the previous year.

The growing popularity in the States of features from this country coupled with the total destruction by Germany of the Polish, and the crippling by her of the Czechoslovakian, French and, to some extent, Hungarian film industries, augurs well for the future of British films in America, provided proper attention is paid to it by our exporters. An additional help is also the waning competition of the propaganda-infested Nazi product.

Other increases are shown by Italy (34 in 1940, as against 17 in 1939), Spain (8 against 4) and Australia (3 against 1).

The new edition of the *Film Daily Year Book*, which has just been issued in the U.S. (but is not yet distributed here), gives valuable statistical data.

Owing to disruptions resulting from the present war, feature films imported to the U.S. in the year under review were 196, as against 278 in 1939.

Total number of full-length pictures shown on the American screen fell from 761 in 1939 to 673 in 1940. Of these 363 were released by the eight major companies and 310 by independent distributors.

The former produced 348 features in the U.S. and imported 15, compared with 367 and 21 respectively in 1939, while the independents were responsible for releasing 129 home-made and 181 foreign-made feature films, as against 116 and 257.

Germany Falls to 38

The greatest decrease in imports was in feature films from Germany, the number having fallen from 85 in 1939 to 38 in 1940. Another marked decrease was in features from the U.S.S.R., which contributed only two last year, as against 13 in 1939.

French imports also dropped considerably—from 36 to 25, while the import figure of Mexican-made features was reduced from 21 in 1939 to 4 in 1940; it is anticipated that a rise will be shown in 1941, however.

American films produced in 1940 took their plots from 323 original screen scripts, 51 stage plays, 109 novels, 8 biographies, 21 short stories and 11 miscellaneous sources such as wireless programmes and comic strips.

For a full-length picture the average negative cost amounted to $300,000.

Public Support

Whereas gross receipts of kinema theatres throughout the U.S., estimated at about 1,000 million dollars, remained stationary, the average weekly attendance, which had risen from 60 million in 1932 to 88 million in 1937 to decline to 85 million in 1938 and 1939, still showed a downward tendency and reached the 1935 level of 80 million visitors.

High Lights of 1940

The *Year Book* lists among the events most important to the American film Industry in 1940: Industry Arbitration Machinery took shape; the Commerce Committee of the House of Representatives doomed the Neely anti-block booking measure which had passed the Senate; the war continued to shrink overseas revenues further, with 11 countries closed to American films; anti-trust litigation continued to be in evidence; extended British remittance negotiations concluded with an agreement upon the withdrawal of $12,900,000 during the second year of the war; "Gone With the Wind," the Industry's first four and a half million dollar production, grossed in the home market $23,500,000 in its first-release period; Walt Disney's "Fantasia."

BRITISH MOVIETONE NEWS

Moves with the War

KINEMATOGRAPH WEEKLY

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CARRYING ON UNDER DIFFICULTY

WHAT is the real and official explanation of the rule that repairs to blitzed kinemas must be limited to £100? The question is asked because it seems to have been drawn up in the innocent expectation that any hall which has suffered injury could forthwith consider itself safe.

Unfortunately there is no such easy confidence amongst the people who have practical experience of an air raid. They know they are just as likely to get further attention when Göring's young men come over next time as the kinemas which have escaped.

"Essential repairs" are, in any event, likely to be carried out as economically as possible, and to render a house usable after it has suffered damage is surely an act of good citizenship as well as of normal business.

But as far as can be seen from the Order under which we are at present working, it is expected that any expenditure which is incurred in repairing a place for the second time within a year may render the owner liable to prosecution. In many cases the modest sum of £100 has, we believe, already been exceeded, and this is regarded officially as the total allowable for twelve months.

Nobody would be more pleased than the exhibitors if they were to know this would cover them. But how they are to look forward to the future, in the present circumstances, is a mystery.

If for the fear of spending a few pounds more a kinema must close its doors, we shall have a heavy and avoidable list of business disasters, and apparently the community will be all the worse off, too, for in many cases the carrying on of an exhibitor's business is no small contribution to the well-being of any town. And this applies more particularly to those in areas which are the object of repeated attack from the air.

WAR DAMAGE

CARRYING on a complicated business in the centre of a battle ground is our daily task. It is not made easier when the involved nature of the precautions which have been drawn up ostensibly to help those whose property may have suffered war damage only succeed in puzzling when they should enlighten us.

We are too intimately concerned with the problem to feel like enjoying academic discussions on procedure, and our only concern is to get knowledge of a scheme which will help to re-establish a building or a business in the least possible time. We are, in fact, more concerned at the moment to understand what can be applied in the nature of first aid than a long term treatment.

At the time of writing, the provisions to which members of the trade may look for relief in the event of disaster are under examination by the C.E.A. General Council. Exhibitors are anxiously awaiting the results of a communal analysis, from which the pooled wisdom of their elected leaders will possibly draw light.

Insurance, to be effective, must be as nearly universal as possible, and in this respect we can reasonably hope that the scheme now put forward will be a success. In any event it has this asset, that when it is finally adjusted and made so comprehensive that the whole industry participates in it, the greatest handicap to business, uncertainty, will be limited to those risks of war which must be endured, since they cannot be cured.

Long Shots

STUDIO HOTEL ON THE AIR—LANGLEY PARK LEASE—TEARS OVER HOLLYWOOD—"KIPPS" IN THE FRONT LINE—BLITZ TRAGEDIES

LANGLEY PARK once again looms up in the public eye as speculation regarding its more intensive use becomes apparent. As is well known, it is held in joint tenancy by the K.R.S. and the British Board of Film Censors. The re-negotiation of a further period of the lease was under consideration by the K.R.S. Council at a meeting last week, I gather, and it may be that the Board may wish to avail itself of the accommodation which has been reserved against eventualities. At the moment it is operating from the Greek Street premises of W. H. Muller and Co. (Gerrard 5524).

IN the "Forces" programme of Sunday's wireless entertainment there was a highly successful presentation of Studio Hotel, which has a particular interest for us in the fact that Arthur Askey, Richard Murdoch, Roberta Huby, Wally Patch, Moore Marriott and Graham Moffatt were the chief artistes. "Big," "Stinker" and Roberta Huby had only just finished "I Thank You" at Lime Grove, and this studio was used for recording.

A LARGE group of guests attended this performance, and their participation in the community singing under the leadership of Askey, as well as their laughter and applause, contributed in no small measure to the happy effect as shown in the actual broadcast. The wholehearted way in which the studio people, under the leadership of Maurice Ostrer, collaborated, made the job of recording not only an efficient, but a very enjoyable one. Our own studio contact man, H. Chevalier, played a prominent part in organising the stunt.

IT is possible, we hope, even in air-blitzed England to find someone able to squeeze out a single silent tear for Hollywood producers, whose activities, so an M-G-M publicity sheet tells us, are interfered with by "the almost continuous whine of powerful motors overhead." "'Airplane' has become a dread cry" in sunny California, we are told, and we in England looking upon our broken homes and ruined public buildings are grieved to find our sympathy with Hollywood weakly dribbling instead of welling up in a passionate flood.

WHEN the "dread cry" is sounded, so the story proceeds, "actors stand poised, cut off in the middle of a scene, and wait to continue when the soundman gives the signal. No fewer than fifteen stops and starts were checked by the script clerk, while Cary Grant, Katharine Hepburn and James Stewart were making a single scene around a swimming pool for 'The Philadelphia Story.'" It must have been something like Dunkirk.

WHILE enemy countries and some neutrals are presented with scenes in "Baptism of Fire" of Germany's enemies cringing fearful of air attack, 20th Century-Fox, with a touch of attractive daring, goes to what is almost the nearest town to the enemy, Folkestone, to celebrate a world premiere—that of "Kipps," the well-known H. G. Wells subject.

OF course, Folkestone is Kipps's home town, but even that fact would hardly seem to justify putting one's head in the mouth of the tiger. Anyhow, Michael Redgrave, Diana Wynyard, and Phyllis Calvert, as well as Producer Edward Black and Director Carol Reed made personal appearances, contemptuous of the fact that Cap Gris Nez and Calais big guns were only 25 miles away. Six Air Force pilots who, between them, accounted for five Nazi raiders on Saturday night and three daylight raiders on Sunday morning, also attended the premiere and received an even greater ovation than the "Kipps" stars.

FRANCIS L. HARLEY and other 20th Century-Fox and Shepherd's Bush Studio executives, as well as representatives of the entire London Press were present, and all Folkestone turned out *en fete* to attend this opening night. Folkestone's civic authorities welcomed the offer made by 20th-Fox to stage the film publicly for the first time in England, and even launched a special "Kipps" ball in honour of the occasion.

THE C.E.A. General Secretary, W. R. Fuller, and Mrs. Fuller were delighted with the opportunity to indulge in a Trans-Atlantic radio talk with their daughters in America over the week-end. W. R. noted how an American accent of a cultured type had become part of the children's speech, and one wondered if the daughters found "daddy" talking in a strange English manner.

FRIDAY evening's radio feature "Picture Reporter," with Sam Eckman introducing "Boom Town," M-G-M's latest picture which opened at the Empire the same evening, was a very attractive feature. Douglas Moodie, the B.B.C. "reporter," introduced Mr. Eckman, who then proceeded, in a few extremely interesting and witty lines, to commend M-G-M's latest picture to his vast radio audience. His final remark about it being a good job Lord Woolton was not rationing the number of stars appearing in one picture was particularly apt. In addition to an excerpt from Spencer Tracy's big speech from "Boom Town," there was also music from the latest Marx Brothers' picture, "Go West."

OTHER interesting personalities in the programme were Marcel Helman, who brought Harold French, Michael Redgrave and Barbara Mullen (director and stars of "Jeannie") to the microphone, where the two stars gave a scene from the film.

office opened on Monday, and by noo[n] the house was sold out. The matinée re[a]ised £950, just £50 short of the £30,000 [t]orge has raised since war began, so George con-tributed the additional £50 himself. He auctioned eighteen onions, which brou[g]t in £34; a mask of himself realised £57.

NEWSREELS on Monday were la[r]gely taken up by a long Government [i]ssue of an unusually attractive length. So frequently, the activities of war are [t]he earth earthy—heavy tanks and ba[r]king guns. It was a different picture [w]hich was given in the newsreels on Mond[a]y of parachutes bursting into flower in th[e] air, and its message revealed how fully ou[r] own Army authorities are employing this new arm. If only the descent of Rudolph Hess could have been included as a sar[d]onic comment.

W. J. Gell with Monogram players in Hollywood. Left to right: Ray Johnston (president Monogram Picture Corporation), Johnny Downs, Eric Blore, June Lang, Ann Chandler and W. J. Gell

AMERICAN newspapers have given George Formby's "Let George Do It" a very friendly reception. They offer their congratulations to the makers in having at last found an English star whose accent they could understand—quaite a blew fah the Mayfah laids and laisses of the scrane!

INCIDENTALLY, George set up two charity records this week by organising the quickest charity matinée of the war. Passing through Coventry last week on his way to perform before the King and Queen, George was so distressed that he immediately got in touch with the Mayor and offered to put on a charity show. The box-

BREEN IN CHARGE OF RKO STUDIOS

Kine. New York Cable from Motion Picture Daily

***THE EIGHT MAJORS** last week took $12,900,000 from England, completing the withdrawals allowed in the current year's agreement. The final 25 per cent. was eligible for withdrawal from May 1 on if on the earned basis.*

***THE U.S. WITHDRAWAL** limit in Australia has been raised to $2,300,000, which compares with last year of $3,200,000.*

***RKO-RADIO** directors approve a deal whereby Joseph Breen becomes Studio Administrative Head; the terms remain to be negotiated. Charles Koerner, Western Division Manager of RKO. Radio theatres, has been named General Manager to all RKO-Radio theatres, succeeding John O'Connor, whilst Max Fellerman succeeds Fred Meyers.*

***DAVID SARNOFF** tells RCA stockholders he doubts whether commercial television will be possible this year, blaming recent Federal Control Commission monopoly report, demanding NBC break-up of the dual network and the defence effort.*

***FRANK FREEMAN**, head of the Association of Motion Picture Producers, answers critics, and says the industry is solidly behind the defence programme without seeking profit.*

***THE HIGH 20 PER CENT.** Canadian film admission tax is effective on May 19; the extension on the present U.S. ticket levy is, as yet, undecided.*

***LORD HALIFAX** is attending the National Variety Club annual convention banquet on Saturday next in Atlantic City.*

PARACHUTE activities shown covered the complete training of the paratroops, including arduous physical training, instruction on parachute control, first practice jumps made out of a basket suspended from a balloon, and then the mass descent. With good work in Italy already to their credit, Britain's air troops are all on their toes and ready for their next assignment.

GRAPHIC pictures of London's latest blitz highlighted this week's British Movietonenews. Some of the shots were actually taken during the raid, and fires can be seen raging while incendiaries and H.E. bombs still whistle down. Other items include action shots of the Springboks rounding off the East African campaign and training at a R.A. Motor Transport instruction school.

THERE is little doubt that last Saturday's blitz upon London will have an effect not foreseen by Hitler's henchmen upon the Greater London War Weapons Week which begins on Monday next. Everyone whom I have met is more determined than ever that the Week shall make a vigorous reply in terms of finance. Last week's KINE. chronicled the opportunity offered to the film Trade, and I can imagine exhibitors everywhere putting in every effort to achieve high figures.

ONE of the most attractive young actresses of the musical stage, who had played leading roles in several British pictures, has been killed in a raid upon Liverpool. Among the films in which she appeared were "A Fire Has Been Arranged," "To Catch a Thief," "Cotton Queen," "Can You Hear Me, Mother?" and "Oh Boy!"

MARY LAWSON'S home town was Darlington, where the news of her death, as well as that of her husband F. W. L. Beaumont, film producer, has occasioned deep regret. I imagine Gracie Fields will share in the sorrow of her passing, for it was she who pointed out the skill of the young performer to a London critic and enabled her at one bound to enter the big-moneyed roles.

MANY of my readers will share my sorrow at the death of an old film journalist, "Bill" Foss. We hadn't seen much of him in the Trade in recent years, but he had a big circle of friends when he was more closely connected with Fleet Street. I met him in the Tube only three weeks ago, but since then there have been a couple of blitzes and I am sorry to say Bill was one of the victims.

THE STROLLER.

Close-Ups

By

— Screencomber —

STORY CONFERENCE

OOKIT, you can't make your hero sap enough to fall for that daffy story about the streets of London being paved with old, so we make it a boom town and along comes this guy Whittington and strikes it rich, see? So he gets to whooping things at the old Red Dog Saloon and such like and then he sees it's all that futile so he gets kinda disillusioned sorta, and turns away from it all, on account of he wants to find his soul again.

So here he is looking back at the city of dirt and disillusionment from the clean, clear lights of Highgate Hill, when what does he hear but these Bow Bells ringing out their message of hope.

But suddenly Dick gets it and leaping on his horse—yeh, horse, on account of he's a dusky guy and it would look kinda pansy him dragging a puss cat around. So he says:—

"Pinto," he says, "Cor, luv a duck, but them's Bow Bells, so strike me pink, but it's this 'ere blinking invasion. Let's git outa here. Git goin', ole partner."

Limey talk, see, so you establish it's London. So he rides in with a pistol in each mitt and fights his way through the invaders.

An' then you get this shot of him bein' presented with the Sheriff's star and made Sheriff of London and then comes this bit of him silhouetted against the ruins sayin', "Who knows, some day, some time out of these here ashes may rise a great and noble city. Who knows that through this ordeal of fire and suffering, she may arise again, cleansed of her sins, pure and virginal."

Say, that's swell, chief, but what do you aim to title it? Listen. I thought o' that, too. Whatcha think of this one. . . "Bells of Boom Town"?

How's about given it sex appeal and calling it "Belles of Boom Town"?

ENVY

Judging from the returns we see,
Business in London is R.I.P.
Your Llandudnos and Rhyls,
Can still fill their tills.
And Blackpool's
Comes in sack fulls.

SLOGANS

SIDNEY BERNSTEIN, according to Press reports, has invented a slogan for use in the Film Section of the Ministry of Information, which goes like this. "We're not always right, but we're never wrong."

We, too, like a nice encouraging motto to help us face the worries of the day and to encourage and inspire us during closing hours. Were you permitted a peep into our blue and white chintz-lined hideaway, you would see, hung around the walls, gaily coloured mottoes, fashioned in multi-coloured threads and woollens, and fashioned by our own fair hands.

Let us, in imagination, creep into our little sanctuary and gaze around. Let us pick them at random.

"We're never wrong because we can't ever write."

"We only get tight when we're on the loose."

"We admit our pictures smell but you're the one who has to pay through the nose."

"We may be nuts but that doesn't mean we're cracked."

"We ain't no yes-men, but we like to get by on the nod."

SOILED

SINCE lady operators have taken over the projection booths from men, the old complaints about oil-stained prints seems to have disappeared. Renters, however, find that in place of oil the film is liable to be clogged with lipstick or powder. A serious point is that Clark Gable, playing one of his toughest rôles, appeared throughout a complete reel recently wearing a dainty cupid bow lipsticked mouth.

No reflection is intended on Gable, for it was subsequently proved that the projectionette was something of a Gable fan, and following his appearance in this particular reel could not resist the temptation of planting a kiss of admiration on our he-man's lips. Naturally, the lipstick was reproduced in thrilling Technicolor next time this particular sequence was run through.

REFORMATION

"SINCE the break up of her marriage," says the story, "with Artie Shaw, the band leader, Lana Turner, the Hollywood 'sweater girl' says she has become a reformed character.

"Once, she said, life was all play to her. Now she has decided to work. She doesn't care for night clubs any more she declares. She visits them only about once a week now.

"Her usual nights out include a dinner and film show, but she says she likes to stay at home some nights because she is learning to read.

"Hitherto her dramatic coach has had to read her part over to her until she can say it by heart.

"She also swears she has given up wearing pullovers.

"'My only vice,' she told the A.P., 'is buying clothes. I love them.'

"She buys shoes every time she goes shopping. She has 137 pairs.

"She owns a Great Dane dog, which she has trained to growl every time a man looks at her."

Judy Canova who is starring in the title role of Republic's SIS HOPKINS, which British Lion will Trade show in this country

JUSTIFICATION OF S.O. IN LEICESTER

POLICE TRIBUTE

SUNDAY Kinemas in Lincoln have been justified and the police favour their continuance. This was reported at a meeting of Lincoln City Council by Ald. J. W. Preston (Chairman of the Watch Committee)

At the end of 12 months a substantial sum should be available for distribution to charities, already £158 8s. 4d. had been contributed by Lincoln kinemas.

The Council approved the Watch Committee's recommendation that licences for Sunday opening be now granted for so long as regulation 42b of the Defence (General) Regulations remained in force in the city, and in no case later than April 5, 1942. Licences will be granted upon the same conditions as those already imposed by the Council for the trial period of Sunday opening.

A report prepared by the Town Clerk stated that a rough estimate of the different classes of patrons was: General public, 75 per cent.; H.M. Forces, 20 per cent.; children with adults, 5 per cent. Numerous patrons had expressed satisfaction that kinemas were open on Sundays, and it was suggested that quite a number of workpeople, unable to attend during the week, availed themselves of the opportunity to visit the kinema on Sundays.

The Chief Constable said that from a police point of view, continuance of Sunday opening was desirable.

BIG GIFT FOR C.T.B.F.

Wolverhampton Ball Realises £250

A record donation of £250 is expected to be realised by the ball at the Civic Hall, Wolverhampton, on Friday, May 9, in aid of the C.T.B.F., at which there were over 1,000 dancers. It is the first time this annual Midland effort has been held outside Birmingham, and it was a grand success from beginning to end. Dancing went on till 2 o'clock—it was the first late ball of the season—to the strains of Joe Loss and the R.A.O.C. dance bands, and there was an all-star cabaret which included Jack Doyle and Movita, Jimmy James, and other artistes appearing at Midland halls.

The Mayor and Mayoress and the Deputy Mayor and Mayoress were among the guests, and there were several large parties from various parts of the West Midlands.

Credit for the success of the organisation goes to local managers, Percy Swanwick (Odeon), H. Benson (Hippodrome), Howard Smith (New Theatre Royal), C. Lloyd Davies (Gaumont), H. A. Stafford (Savoy), T. L. Lloyd (Queen's), H. W. Robbins (Dunstall Odeon) and H. Shawcross (Penn).

A LONDON TRADE SHOW

Monday, May 19

Come Out of the Pantry
(Equity British)

G.-B. Theatre. 11.30 a.m.

Cast: Jack Buchanan, Fay Wray, James Carew, Olive Blakeney, Ronald Squire, Fred Emney, Kate Cutler. **Director:** Jack Raymond.

What should prove to be an extremely popular reissue, "Come Out of the Pantry," starring Jack Buchanan, is being Trade shown by Equity-British at the G.-B. Private Theatre. With almost an entirely American background, this hilarious comedy develops slickly and retains its pace through numerous complications to its exciting climax.

PORTSMOUTH DISCUSSES AIR RAID REPAIRS

£100 p.a. is Inadequate

THE serious position in which exhibitors are likely to find themselves in regard to air-raid damage repairs was discussed at the monthly meeting of the Portsmouth Branch on May 7, when it was decided to make urgent representations to the General Council on the matter.

The chairman, CHARLES CLARKE, said that according to Press announcements, owners of shops, offices, warehouses and kinemas who carried out bomb damage repairs without a licence from the Ministry of Works and Buildings might be prosecuted, and no building work costing more than £100 might be done in one year without official sanction.

Many of them, he pointed out, had already spent more than the £100 which they were allowed for this year, and that meant that **if they sustained damage again on the next blitz which necessitated essential repairs, there would not be one kinema left open in an area such as Portsmouth,** yet they were supposed to be doing essential work in upholding the morale of the population.

It seemed to him that this was a matter that the General Council should take up very strongly, in order that it should be recognised that kinemas were performing an essential service.

COUN. H. P. E. MEARS said it was true that a licence had to be obtained for the work to be done, but there was nothing to say that it would be unreasonably withheld.

The CHAIRMAN said that the local builders had met, and he understood the method that they proposed to adopt was to give first consideration to private houses and food shops, and that they would not undertake anything else.

V. BADMAN said he understood that there was no limitation placed upon first aid repairs.

F. B. B. BLAKE said tarpaulins would not be effective against wind and rain, but no provision was made in the claim for any damage caused by the elements if the premises were not watertight.

The Chairman said he thought they would have to get a ruling from the General Council on the matter. Supposing for instance, they spent £100 on first-aid repairs, could they spend a similar amount after each blitz without a licence? It was a very grave situation, and it seemed to him that they must get a ruling which the contractors would accept.

COUN. MEARS moved that the matter be referred to the General Council, and this was seconded by R. DAVIES BEYNON and carried.

"SAVING SONG"

WAR WEAPONS FILM IS REAL ENTERTAINMENT

About 375 theatres in Greater London have been showing a propaganda film this week, and that same number of managers must be pleased for once to find a film of this nature to be such thoroughly good entertainment and of such general excellence.

The London and Home Counties branch of the C.E.A. passed the recommendation for screening "The Saving Song" throughout their territory, and the provinces are being asked to follow suit. Let it be said that no trepidation need be felt by any management when asked to include the National Savings Committees' film "The Saving Song" (which was produced by Merton Park Studios) in their programme, for the audience will receive it with acclamation.

Photographed in Technicolor and featuring Jack Hylton with his band, this film with its catchy chorus will find a hearty reception. Five minutes of good fare.

During London War Weapons Week itself, May 17-24, the same kinemas have agreed to present: "Londoners All, Listen!" which is produced by National Screen Service, Ltd.

This short film, which only runs 1½ minutes, shows in a series of dramatic and contrasted scenes, how the onslaughts of the Luftwaffe can be answered. Londoners are invited to follow the example of Heckmondwike in War Savings subscriptions. Heckmondwike holds the record for the country—£42 per head of the population.

These films are distributed by the National Savings Committee, which has also a series of gramophone records to help in the campaign.

Tivoli, Gowerton, Burnt Out

Gowerton's only kinema, the Tivoli, was almost completely destroyed by fire on Friday, the only part of the building more or less intact being the operating box, whilst valuable sound apparatus was undamaged. The films were also untouched by the flames. Owned by Messrs. Frank H. Thomas and Son, the Tivoli was erected in 1912.

Honour For Mears

PRESIDENT OF BOURNEMOUTH ENTERTAINMENT ASSOC.

Although a proposal that the Mayor of Bournemouth (Ald. A. H. Little) should be elected president was before the annual meeting of the Bournemouth Entertainments Association on Friday last, the name of Coun. H. P. E. Mears was submitted and Coun. Mears was chosen by ten votes to seven.

The proposal to elect the Mayor was made by Ald. A. Langton, Coun. Mears having already been proposed by F. Okin, the matter went to a ballot, following a discussion in which several members pointed out that it it would be unwise to introduce an outsider, however distinguished, as president.

The first ballot showed that 18 papers were handed in, whereas there were only 17 members present, and the figures were 10 votes to 8 in favour of Coun. Mears. A second vote was therefore taken and Coun. Mears secured a majority of 10 votes to 7.

R. E. Bath (Premier News Theatre) was reappointed chairman, H. M. Newson (Palace Court Theatre) vice-chairman, and H. W. Harward (Bournemouth Electric Theatre) hon. secretary. The question arose of the eligibility of the president for election to the committee, but this was overruled and the following were appointed to the committee: Coun. Mears, L. H. Harker (Bournemouth Pavilion), Percy Pearce (Westover Ice Rink), with the chairman, vice-chairman and hon. secretary *ex officio*.

It was agreed that the first duty of the new committee is to be the revision of the rules for submission to the association.

B.B.C. REPERTORY AT MANCHESTER

Official Disclaimer

We reported three weeks ago that the Gaiety, Manchester, was possibly going to revert to repertory, as Harry Buxton, in an interview with our Manchester representative, said he had received "a good offer from the B.B.C. Repertory Theatre Company to take over the theatre for a season, the proposal being to broadcast from the theatre plays by the B.B.C. Players."

We are informed that the B.B.C. Repertory Company broadcasts exclusively from B.B.C. studios, and it is not its policy to enter into competition, in the way suggested, with the commercial theatre.

There is, however, some talk of a number of actors and actresses, who were formerly with the company, launching a company of their own on a commercial basis, but this has absolutely nothing to do with the British Broadcasting Corporation.

SCHOOL-HOUR BAN ON CHILDREN

That children should not be allowed to visit kinemas during school hours has been considered by the Birkenhead Watch Committee.

It seems that the director of education has raised the question of exclusion, and a sub-committee which examined the issues involved came to the conclusion that the obligation to exclude children should not fall on the licensees of picture houses, but was a matter that primarily concerned the Education Committee.

Continued from page 3

THE WAR DAMAGE ACT

held or used by him wholly or mainly for the purposes of that business; or

(*b*) which, though not in his possession, are owned by him in the course of that business; or

(*c*) which are the subject of a mortgage in his favour, which he holds in the course of that business.

As the clause stands (*a*) would seem to require the exhibitor to insure films on his premises (whether he owns them or not), and the renter to insure them also as goods "which, though not in his possession, are owned by him."

As was stated in the KINE. of May 1, representations have been made by renters that, owing to the distribution of comparatively small quantities of films over a wide area, and the consequently small risk of heavy loss, films should be exempt from insurance under the Act. The Board of Trade has, we understand, expressed its inability to make exceptions in this regard.

The situation as regards sound apparatus which is subject to a hire-purchase agreement, is not clear. An explanatory memorandum issued by the Board of Trade states that—

goods supplied under a hire-purchase agreement are technically owned by the supplier (described as the bailor), though in the possession of the person to whom they are supplied (the bailee). The bailor may insure the goods if he wishes, to the extent of his interest, but he is not obliged to insure. The bailee may also insure, and also, only to the extent of his interest. If the bailee holds the goods in the course of his business and his equipment under the business scheme exceeds £1,000 in the aggregate, he is obliged to insure that interest.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., MAY 15 AND WED., MAY 21

Thursday

Tobacco Road (*20th-Fox*)

Century Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Charley Grapewin, Marjorie Rambeau, Gene Tierney, William Tracy, Elizabeth Patterson, Dana Andrews, Slim Summerville, Ward Bond, Grant Mitchell, Zeffie Tilbury. **Director:** John Ford.

A hundred years ago Tobacco Road ran through the richest cotton and tobacco plantations in the whole South, past fine stately homes that the Lesters themselves built and lived in. Then came a time when the land fell fallow and became worse and worse and the fine homes fell to ruin. But the Lesters stayed on to starve rather than leave the land they loved.

"Tobacco Road" is in a sense a pitiful, yet, above all, a powerful story of these descendants of the early, prosperous squatters, forgotten in the rush of mad commercialism, and only to be discovered again when powerful banking interests assume title to their lands.

Rich in emotion, making a powerful appeal to sentiment, it is also interspersed with patches of down-to-earth at times almost ribald, humour.

It is, perhaps, its quality of realism that has earned for the stage play an all-time longevity record and will secure for the film an equally prominent place in motion picture annals. The stage play "Tobacco Road," written by Jack Kirkland and based on the novel by Erskine Caldwell, was originally presented in New York City eight years ago and has played continuously ever since.

The Stranger (*Columbia*)

Private Theatre. 10.30 a.m.

Cast: Charles Starrett, Lorna Gray, Richard Fiske, Dick Curtis, Edmund Cobb, Bob Nolan, Al Bridge, Jack Rockwell, Hal Taliaferro, Edward Le Saint and Sons of the Pioneers. **Director:** Sam Nelson.

Charles Starrett, with straight-shooting, rough-riding, two-fisted, outdoor action, presents one of his most vivid characterisations in "The Stranger," a thrilling story of murder and mystery on the range, in which Starrett, as a young U.S. Marshal, settles a cattle-rustling dispute. Hampered by the fact that he is the son of one of the principals in the feud, who is subsequently murdered, the young marshal rounds up the outlaws and weds Lorna Gray, who provides the romantic interest.

Melody for Three (*RKO-Radio*)

RKO-Radio Private Theatre. 11 a.m.

Cast: Jean Hersholt, Fay Wray, Walter Woolf King, Toscha Seidel, Astrid Allwyn, Schuyler Standish, Maude Eburne, Andrew Tombes, Irene Ryan, Patsy Lee Parsons, Elvia Allman, Irene Shirley and Donnie Allen. **Director:** Erle C. Kenton.

The story shows Jean Hersholt observing his usual keen interest in the domestic affairs of his rural community. He employs Fay Wray, a divorcee, as a nurse and learns that she was the wife of a noted orchestra leader from whom her son, Standish, has inherited his obvious flair for music. Through a 'plane accident, Hersholt meets Miss Wray's ex-husband and finds that he is still in love with Miss Wray. How the doctor sets about bringing the couple together again despite the complications when the musician's fiancee arrives on the scene, are bright highlights in the sparkling story.

Friday

On Special Duty (*Columbia*)

Private Theatre. 10.30 a.m.

Cast: Charles Starrett, Lorna Gray, Bob Nolan, Dick Curtis, Kenneth MacDonald, Jack Rockwell, Edward Le Saint, Francis Walker, Eddie Laughton, Lee Prather, Hal Taliaferro and Sons of the Pioneers. **Director:** Sam Nelson.

Thundering hoofs and the staccato bark of six-guns provides the thrilling background for the fast-moving saga of the Old West "On Special Duty," in which Charles Starrett, a detective of the Cattlemen's Association, succeeds in freeing a long-suffering small cattle-ranching community from the depredations of a mysterious gang of cattle thieves and in winning the affection of Lorna Gray, one of the victims of the raids.

Vivacious Lady (*RKO-Radio*)

Own Theatre. 11 a.m.

Cast: Ginger Rogers, James Stewart, James Ellison, Beulah Bondi, Charles Coburn, Frances Mercer. **Director:** George Stevens.

Produced on a lavish scale, this romantic comedy which RKO-Radio is reissuing, is said to contain a unique story crammed with hilarious sequences and sparkling dialogue.

The story commences in New York, where James Stewart, a young college professor, falls in love with Ginger Rogers, a beautiful night club entertainer. After a whirlwind courtship lasting only six hours, the two marry and journey back to the groom's home town, together with his cousin.

Fearful of his parents' reactions if he confesses to marrying a night club entertainer, Stewart avoids the issue by conspiring with his bride and cousin. From this point onward the comedy in the film never ceases until the grand climax.

The Lady Eve (*Paramount*)

Plaza Theatre. 2.30 p.m.

Cast: Barbara Stanwyck, Henry Fonda, Charles Coburn, Eugene Paliette, William Demarest, Eric Blore, Martha O'Driscoll, Luis Alberni. **Director:** Preston Sturges.

A beautiful girl, magnificent clothes, smart fast dialogue combined with clever acting and adroit directing are merged into what is described as the year's funniest comedy "Lady Eve."

The story is the cleverest Preston Sturges has ever written. It concerns the hilarious meeting of a wealthy but exceedingly naive young man and the comely female leader of a band of international card-sharps. As the scion of a wealthy family, returning from a snake hunting expedition, Henry Fonda is the centre of all the young debutantes on board a luxury liner, but Barbara Stanwyck as the lovely cardsharp beats them all to it and takes him in tow. Then they prepare to rook him at the card table, but the girl relents when she realises she is in love with the proposed victim. She is rewarded for her clemency by the young man's scorn when he finds out about her crooked associations. Determined to get even for the snub Barbara artfully ensnares him a second time and they are married. What happens on the honeymoon and after is told in the inimitably comic style for which Sturges is famous.

Monday

Two Roads (*Columbia*)

Private Theatre. 10.30 a.m.

Cast: Charles Starrett, Iris Meredith, Bob Nolan, Dick Curtis, Kenneth MacDonald, Pat Brady, Edward Le Saint, George Becinita, Don Beddoe, Harry Cording and Sons of the Pioneers. **Director:** Milton Carter.

In this thrilling story of rival stagecoach lines Charles Starrett has as his competitor pretty Iris Meredith. The rivalry, which begins on a friendly basis, becomes more intense when gold is discovered in a nearby town, and each line summons all its resources in an attempt to establish services to the scene of the "strike." Ruthless forces in the background, however, plot to bankrupt both lines and a series of thrilling action sequences takes place before the misunderstandings caused by the plotters are straightened out. A melodious note is introduced by the Sons of the Pioneers.

The Ghost Goes West (*British Lion*)

G.-B. Theatre. 2.30 p.m.

Cast: Robert Donat, Jean Parker, Elsa Lanchester, Hay Petrie, Everley Gregg, Morton Selten, Elliot Mason, Patricia Hilliard. **Director:** Rene Clair.

One of the most amusing and subtle British comedies ever screened was "The Ghost Goes West," the reissue of which by British Lion is most timely.

This Korda production tells of the results of the transfer to the States of a Scottish castle and its ghost by an American millionaire food packer. Robert Donat's interpretation of the "Glouries" is one of the finest pieces of kinema portraiture ever seen. Jean Parker is charming in her rôle as the millionaire's daughter who falls in love with both the "spirit" and the "flesh" of the two Glouries, and Eugene Pallette gives one of his most inimitable renderings as the American Scotchman stung by a publicity bug on a grandiose scale. Elsa Lanchester is suberbly cast as a lady "psychic" who swoons at her first sight of a real ghost.

"The Ghost Goes West" is certainly the best "spirit" tonic of any year. In these times it is just what the kinema doctor has ordered.

Tuesday

Sleepers West (*20th-Fox*)

Century Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Lloyd Nolan, Lynn Bari, Mary Beth Hughes, Louis Jean Heydt, Edward Brophy, Don Costello, Ben Carter. **Director:** Eugene Forde.

When a fast-talking, two-fisted detective matches wits with a quick-thinking newspaper girl tracking down a key witness guarded by the detective, the fun begins to fly. Not only fun, but bullets in this mystery drama. The detective is fiction's famous Michael Shayne, who has been commissioned to conduct Mary Beth Hughes to San Francisco, where she is to testify on a murder trial.

He smuggles her on to the San Francisco Express, and there are many passengers aboard who would like to prevent Mary from testifying. Shayne's reporter girl friend, Lynn Bari, uses all her feminine wiles and quick wit to wheedle information out of him. A gangster resorts to gun play; and to confuse things even more there is a mysterious stranger with whom Mary falls in love. Shayne, however, has the situation well in hand, and after a series of hectic adventures solves his toughest case.

Irra Petina, famous Metropolitan Opera singer, in THERE'S MAGIC IN MUSIC (Paramount)

There's Magic in Music (*Paramount*)

Carlton. 10.30 a.m.

Cast: Allan Jones, Susanna Foster, Margaret Lindsay, Lynne Overman, Grace Bradley, William Collier, Sen., Heimo Haitto, Kaye Connor, William Chapman, Dolly Loehr. **Director:** Andrew Stone.

Bringing together one of the most impressive musical casts ever assembled for a film, "There's Magic in Music" is the lighthearted story of a burlesque queen who "goes operatic."

Susanna Foster, Allan Jones, Margaret Lindsay are the principal players and the brilliant Metropolitan Opera stars, Richard Bonelli, Irra Petina and Tandy MacKenzie make their screen debuts.

The story of "There's Magic in Music" is told against the background of Interlochen, the world famous music camp in Michigan. In such a setting it is not uncommon for the foot-stirring notes of a swing version of the "Beer-Barrel Polka" to mingle with the more sedate strains of Bach or Beethoven and this is an aspect that has been fully exploited in the rich harmonious interludes of the film.

South of Suez (*Warner*)

Phoenix Theatre. 11 a.m.

Cast: George Brent, Brenda Marshall, George Tobias, James Stephenson, Lee Patrick, Eric Blore, Miles Mander, Cecil Kellaway, Mary Forbes, Gilbert Emery. **Director:** Lewis Seiler.

Exciting drama, mystery and romance are ingredients of "South of Suez," much of the action of which takes place in the adventure laden atmosphere of an African diamond mine. George Brent plays a soldier-of-fortune mine foreman who meets his share of murder, theft and intrigue at the hands of a ruthless mine owner played by George Tobias. He is charged with the murder of his partner, and only clears himself after many harrowing adventures and narrow escapes. Charming Brenda Marshall supplies the romantic interest, and Lee Patrick, in the rôle of Tobias's embittered wife, gives the story a novel twist that provides a surprise ending

This Man Reuter (*Warner*)

Phœnix Theatre. 2.30 p.m.

Cast: Edward G. Robinson, Edna Best, Eddie Albert, Albert Basserman, Gene Lockhart, Otto Kruger, Nigel Bruce, Montagu Love, James Stephenson, Walter Kingsford. **Director:** William Dieterle.

"This Man Reuter" is the intriguing story of Paul Julius Reuter, founder of the international news agency which still bears his name. The film covers the period between 1833 and 1865, jumps from Aachen to Brussels, to Paris, to London, to Cookshaven, to Washington, and back to London again, and presents many characters who not only recorded history, but made it. Louis Napoleon, Abraham Lincoln, Delane, famous editor of the *Times*, are among the historical characters represented.

Reuter first established a carrier pigeon post between Aachen and Brussels, two points not yet connected by the new telegraph. Later, he abandoned it in favour of a telegraphic news service, established by a dramatic and imaginative gesture. He tied up the English Channel cable by personal lease, and supplied all London newspapers, free, with a copy of a word-by-word transcript of an important speech by Louis Napoleon in Paris. Reuter was many times in danger of failure, harassed by rivals and once accused of fraud; this was when he was hours ahead with news of Lincoln's assassination. Because his despatch was first believed, then doubted, there was rioting, his life was threatened, and Parliament called for an official investigation. In the end Reuter's integrity was triumphantly vindicated.

Adam Had Four Sons (*Columbia*)

G.-B. Theatre, Wardour Street. 2.30 p.m.

Cast: Ingrid Bergman, Warner Baxter, Susan Hayward, Fay Wray, Richard Denning, Johnny Downs, Robert Shaw, Charles Lind. **Director:** Gregory Ratoff.

Claimed by Columbia to be one of the greatest and sincerest human dramas ever made, "Adam Had Four Sons" tells a dramatic and highly emotional story of a family's fight to survive. It tells of five attractive men—four devil-may-care sons, and their patient, understanding father—and of two women ready to destroy each other in order to win them. Baxter is seen as the father who almost fails in his trust. Miss Bergman is cast as the governess who acted as mother of another woman's children, who fought for their lives and their happiness. Susan Hayward, who is said to put up a sensational performance which has since zoomed her to stardom in America, portrays a modern Scarlett O'Hara. Fiery, reckless, ruthless girl who destroys the Stoddard home and leaves a chain of disaster behind her wherever she goes.

The Penalty (*M-G-M*)

Cambridge Theatre. 2.30 p.m.

Cast: Lionel Barrymore, Edward Arnold, Gene Reynolds, Emma Dunn, Robert Sterling. **Director:** Harold S. Bacquet.

"The Penalty" thrillingly dramatises the reformation of a boy raised among gangsters and criminals. Reynolds plays the youngster torn between loyalty for a gangster father and love for the country folk he learns to adore.

A daring bank robbery; desperate chase between the gangster car and the G-men; the seige of a secret hideout of criminals, with a machine-gun battle are among the highlights. The boy, learning to fly with a smuggling pilot as instructor, the operations of government agents trailing down the gang; the boy's rescue of his father from the officers, and the final thrilling gun and 'plane battle are other moments of tense excitement.

Dramatic highlights include Barrymore's eloquent plea to the gangster to leave his son with him in the country to follow a safer course of life; the sequences in which the boy, a little underworld savage, first begins to trust and admire the old man, the final meeting of father and son, all add drama to the picture.

Wednesday

Doomed Caravan (*Paramount*)

Private Theatre. 11 a.m.

Cast: William Boyd, Russell Hayden, Andy Clyde, Minna Gombell, Morris Ankrum, Georgia Hawkins. **Director:** Lesley Selander.

The days of wagon freighting on the American plains, a colourful page from the history of the pre-railroad West, is the background of "Doomed Caravan," latest in the series of the ever popular "Hopalong" Cassidy action romances, which presents William Boyd again in his glove-fitting rôle.

"Doomed Caravan" tells the story of a fearless and determined woman, owner of a freighting line, who calls on Cassidy for help in fighting her crooked rivals. Minna Gombell has the rôle of this striking frontier character. "Doomed Caravan" marks the first appearance on the screen of Georgia Hawkins, a beautiful concert artiste turned screen actress.

Lady with Red Hair (*Warner*)

Phœnix Theatre. 11 a.m.

Cast: Miriam Hopkins, Claude Rains, Richard Ainley, Laura Hope Crews, Helen Westley, John Litel, Mona Barrie, Victor Jory. **Director:** Kurt Bernhardt.

Here is a fascinating screen biography of the famous American actress, Mrs. Leslie Carter, who, with the help of the great impresario, David Belasco, became an international legend. The film opens with Caroline Carter's divorce trial and separation from her son, to regain whose custody she becomes an actress under Belasco's auspices, failing in her first play, but triumphantly succeeding in her second. She loses her boy's love, but goes on to greatness on the stage. Her marriage to Lou Payne at the height of her fame leads to a break with Belasco. The Paynes try producing their own plays, which consistently fail until Belasco comes to the rescue and leads Mrs. Leslie Carter on to further triumphs.

The story of these personalities and their times has that quality of authenticity which is emphasised by the fact that it is founded on the memoirs of the late Mrs. Leslie Carter, and that Lou Payne, her husband for thirty-six years, served as technical adviser for the picture, and also coached Richard Ainley, who portrays him in the film.

Laura H. Crews and Miriam Hopkins in LADY WITH RED HAIR, a Warner Brothers picture

LONDON TRADE SHOWS continued on page 18

Paramount Pictures

The Paramount SEAL OF SUCCESS!

YOUR SEAL

SEAL NEXT PAGE ➡

FRED'S BEST YET.. 'CAUSE HE'S GOT PAULETTE!

POWERFUL ROMANTIC DRAMA OF THE BURMESE FORESTS!

PARAMOUNT'S COMEDY THUNDERBOLT OF 1941!

THE 'BIG PARADE' OF THE AIR!

MIGHTY OUTDOOR TECHNICOLOR SENSATION!

IN TECHN

HARRY CAREY

DIRECTED BY HENRY HATHAWAY

SHOWMEN!

MARCH WITH PARAMOUNT TO PROSPER

BENNY'S BEST!

LOV
NEIGHB
WITH
JACK BEN
FRED AL
N
IN

YOUTH! STARS! SONGS! LAUGHS!

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ALLAN
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SUSANN
OSTER
MARGARET
LYNNE
IDSAY
DIR

THE SCREEN'S GREATEST COMEDY TRIO!

Dorothy
MO

GREAT OUTDOOR ADVENTURE ROMANCE!

Barbara
NWYC
MAN

THRILLING ACTION-PACKED SPECTACLE!

MCCAL
REAC
FOR
ITY!

A BOX-OFFICE SENSATION—ANY DAY!

M
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D
ON
MADELEIN
CARROLL
FRED MA
URRAY
PATRIC
DIRECT

THE STARS OF 'HURRICANE' TOGETHER!

ALOMA
TH
SE
Dorothy
WITH
Jon
LAMOUR · HAL
IN TECHNICOLOR
DIRECTED BY ALFRED E. SANTELL

THE BALANCE OF
BOX-OFFICE POWER IS
Paramount's!

CHARITY ALLOCATION FOR TRADE BENEVOLENT FUND

Portsmouth Demand

RATING ADJUSTMENTS URGED

SEVERAL matters of importance came before the Portsmouth branch meeting at which C. Clarke presided. The subject of rate adjustments of blitzed kinemas was discussed, and complaints were made as to the condition of prints. The possibility of earmarking a special proportion of the Sunday Charity contribution to the C.T.B.F. was also considered.

Attention was drawn to a newspaper notice stating that people would not be admitted to the Fareham kinemas without their gas masks, and COUN. MEARS said that there had been consultations between the C.E.A. and the Home Secretary on the subject, it being pointed out to the Minister that any Order must be general for the whole country and not merely apply to the kinemas. They knew that it was essential for every person to carry a gas mask, but it was not for the exhibitors to make their own laws on the matter.

The CHAIRMAN said that he thought they must deprecate any action whereby patrons were refused admission to kinemas without their gas masks, but if it was made law they would all conform to it.

BERT MILLER asked what would happen if it was made a condition of the licence, and COUN. MEARS replied that in that case exhibitors would have to comply pending action by the C.E.A., who would ask that the Order should apply to everybody and not merely to the kinemas, or that it should be withdrawn.

Eventually, on the motion of Mr. MEARS, seconded by A. LEVISON, it was agreed that the Secretary (A. Daniels) should write to the proprietors of the Fareham kinemas suggesting that in the interests of the exhibitors in general, no stipulation should be made in regard to the carrying of gas masks on the part of the patrons.

Rating Adjustments

There was a further discussion in regard to the rating of kinemas in blitzed areas arising out of the General Council report, and F. B. B. BLAKE said that in some evacuation areas, members had been given a reduction of from 25 to 30 per cent. of their demand notes.

COUN. MEARS commented that he was glad to hear this, but he did not know of any power which the rating authority had to vary a demand note.

The CHAIRMAN said that if a kinema was closed entirely they could get their rates cancelled, and if the building was damaged to such an extent that they had to close down there had been cases where the rating authority had lowered the assessment to a quarter of the original value and had levied rates on the building merely as storage premises.

At the beginning of the war, when they had to close down for a period, they were definitely told that the rating authority had no power to vary the assessment or the rates levied. It seemed to him that their only remedy was to produce figures to show that their takings for the last 12 months were considerably below the average for the previous three years and to appeal for a reduction of their assessment on that basis.

It was a matter upon which each individual exhibitor had to decide for himself, bearing in mind what his returns and assessment were.

Coun. MEARS said that exhibitors who appealed would probably have to submit their balance sheets and takings for the past five years.

The CHAIRMAN asked whether the General Council were pursuing the matter.

Mr. BLAKE replied it was being left to local action.

Bad Prints

Reference was made to the circulation of bad copies, but it was stated that very few complaints had been received by the General Council.

The CHAIRMAN said that there were very many bad copies in circulation because renters were so short of them that there was no time to examine the films properly before they went to another exhibitor.

He knew it was up to them to instruct their operators to take due care, and they were handicapped to some extent by untrained staff, but the exhibitor should not be called upon to "take the can back" for all bad copies, and it was up to them to notify renters immediately if a bad copy was received and to try to get another sent down.

Mr. MILSOM said that he had refused to pay for one copy because it was in such bad condition.

Coun. MEARS said that head office was compiling a list of these complaints to send to the renters. The exhibitors were not entirely to blame, because although they had to put inexperienced people into their boxes the renters were in the same position. It was up to them to co-operate with the renters and get copies serviced as much as possible. At the same time, he emphasised that they must send in their complaints to the General Council if the matter was to be tackled satisfactorily.

Staff Reservation

Mr. BADMAN inquired whether any further steps had been taken in regard to the reservation of personnel, and Coun. MEARS added that it was very necessary that they should be able to retain some of their personnel irrespective of age, in order that they might be able to train women to do the work.

A resolution was eventually adopted stating that the branch was very much concerned at the lack of information regarding the reservation of essential staff, and urging the General Council to make representations to the Ministry of Labour, to allow exhibitors to retain at least two operators irrespective of age.

It was also pointed out that whereas exhibitors had hitherto been allowed to keep their boys until they were twenty, they were now being called at eighteen, although they were only beginning to be really useful in the box between the ages of seventeen and twenty.

Increased P.R.S. Fees

Attention was drawn to the raising of fees by the Performing Right Society where increases in kinema prices brought them into another category, and Councillor Mears said that for many of the smaller kinemas this was a very serious thing. The fact that a hall was taken out of one category and put into another by virtue of a change in capacity in consequence of the entertainments duty was going to hit the small proprietors very hardly.

The SECRETARY stated that border-line cases could be kept in the lower category by the General Council on the recommendation of the branch. There was, however, general dissatisfaction with the question of grading, and the whole matter really needed revision.

Mr. BADMAN proposed that a resolution be sent to the General Council urging that the pre-war grading of kinemas should be retained for the duration of the war, subject to the provision that any cases of hardship could still be reviewed by the General Council on the branch recommendation.

R. DAVIES BEYNON seconded, and this was carried.

Good Friday Charity Impost

The SECRETARY reported that he had written to the Hampshire C.C. asking them to delete the clause imposing a 7½ per cent. contribution for charity as a condition of the licence for Good Friday opening, but so far only an acknowledgment of the letter had been received.

Mr. DANIELS added that he also wrote to the County Council asking them, when making the allocation of the Sunday opening contribution for charities, to give favourable consideration to the C.T.B.F., but in reply the Clerk wrote stating that directions had been given by the appropriate committee that the distribution this year should be between institutions dealing with physical infirmities and similar establishments within the county. Under these circumstances the Trade Benevolent Fund and similar charities would not participate in the distribution on this occasion.

COUN. MEARS said he thought they should object in the strongest possible terms to the decision of the Council. It was practically an unwritten law that their own trade charities, which were in dire need, should be helped.

They had been so busy helping other charities throughout the country that they were neglecting their own, and if the authorities would not look after them to some little extent, they must begin to look after themselves, and neglect some of those charities which they had helped in the past.

The CHAIRMAN said that the allocation of a proportion of the charity tax to their own charity should have been taken up very strongly when the levy for Sunday opening originally came into force, but at that time, the C.T.B.F. was fairly well looked after in the matter of special performances, and they had had various other sources of revenue which had faded out since the war started.

In places where a heavy levy was made, it seemed to him that they would have to reopen the matter now that their own fund was in such need. He understood that 5 per cent. of the charity tax automatically went to the Cinematograph Fund, which had nothing to do with their own charity, and he thought that local authorities were under the impression that this 5 per cent. benefited their own fund.

That impression must be corrected and the matter taken up very strongly with the local authorities to see that some assistance was given to the C.T.B.F. Some of the exhibitors were encouraging their staffs to contribute 1d. a week to the fund, but that was only a drop in the ocean.

It was agreed that the Secretary should send another letter on the matter to the Hampshire C.C.

Labour in the I. of W.

The agreement entered into between the Branch and the N.A.T.K.E. in respect of wages and conditions in the Isle of Wight was brought up for ratification, and the Chairman explained that the agreement was almost word for word the same as the Sussex agreement, with the exception that in one or two minor instances rates were slightly higher.

V. BADMAN moved that the agreement be confirmed and this was seconded by G. Grandvoinet and carried.

S.O. Wages

A letter was also received from T. O'Brien, the General Secretary of the N.A.T.K.E., with regard to the wages and conditions of employees engaged in areas where Sunday opening operated, but the Chairman stated that the points were already covered in the agreement entered into for the Isle of Wight, and so far as Portsmouth were concerned that matter could be gone into later when the Portsmouth agreement was under consideration.

Anti-Summer Conference

The CHAIRMAN asked whether the Branch were prepared to approve the suggestion

Continued in next column

Gertrude Lawrence, internationally renowned stage star, unveiled the original Gainsborough portrait of Lord Nelson in the main lobby of Rad.o City Music Hall. The historic masterpiece, valued at £25,000, was brought from Los Angeles for a special display in connection with the New York premiere of the film, LADY HAMILTON, Alexander Korda's latest production which deals with the romance of England's greatest naval hero and Lady Hamilton

PORTSMOUTH C.E.A.

Continued from previous column

that there should be a limited conference this year. He remarked that most of them had not been away from their work since the commencement of the war, and he thought it was time they did get together to consider matters affecting the Trade.

Mr. LEVISON said that they were not able to hold a conference last year, and he thought the position was far graver at the present time.

Mr. BLAKE said he thought that they would get a very poor response.

COUNCILLOR MEARS said he thought there was only one thing to be said in favour of a conference, and that was that it should be a meeting where all legitimate members of the association were allowed to come and voice their opinions, but he did not see why they should run away to the ends of the earth.

On a show of hands, however, the proposition in favour of a conference was overwhelmingly defeated.

A Protest on Poaching

Reference was made by R. DAVIES BEYNON to the breaking of a gentlemen's agreement in the branch with regard to poaching of staffs, and the Secretary was directed to send a letter of protest in regard to the matter.

Carrying on Bravely

Sympathy was expressed by the Chairman with exhibitors who had suffered in the last blitz. It was gratifying, he said, to be able to record that no kinema was definitely put out of action, but some had suffered very considerably and repairs were now going forward. He trusted that they would all have a speedy reopening.

Nominees

Notification was received that C. Morley had been nominated as a member for the Alexandra Kinema, Aldershot, in place of R. Hart, and that R. C. McIver had become the member for the County Kinema, Fleet, in place of C. Brown.

British Shorts as Quota for Features

PORTSMOUTH SUPPORT FOR GLENISTER'S SUGGESTION

With regard to the quota position, Mr. BLAKE reported that this had been the subject of representations by the General Council to the Board of Trade, whose attitude was that exhibitors must do their best to endeavour to comply with the requirements of the Act, but that sympathetic consideration would be given to those unable to fulfil their obligations.

The CHAIRMAN said this seemed to be the crux of the whole thing. The Board of Trade must realise that the quota law went through Parliament in the piping days of peace, when British studios were turning out as much as they could, and they had no worries in regard to technicians and so on.

It was obvious that they could not fulfil those same regulations and conditions in war time, and so long as they could produce evidence that they were doing their best he did not think the Board of Trade would prosecute.

Mr. LEVISON: What evidence are we to produce?

The CHAIRMAN said that if a renter took advantage of the position to ask ridiculous terms they could make out a case showing such a proposition was not economic and they had to turn it down. If they turned to the record of prosecutions in peace and war time under quota laws he thought they would find that the Board of Trade only prosecuted those people who did not trouble at all about the quota.

If they tried to keep the law, he did not think they had anything to worry about, but at the same time they had to press forward the necessity of reserving their technicians in British film production, in order that the Industry of British film production should not be wiped out entirely.

P. J. MILSOM asked whether any application had been made for some of the British films to count treble for the purpose of quota, the same as in the case of the renters.

Mr. BLAKE replied that a film which was treble quota for the renters was still single for the exhibitor. Representations on the matter had been made, but they had not been accepted.

Coun. MEARS suggested that they might support the recommendation put forward by Mr. Glenister at the Devon and Cornwall meeting that the shorts quota should be included with the ordinary quota instead of being kept separate.

The CHAIRMAN remarked that this was a most excellent suggestion. If they were allowed to include the Ministry of Health films it would make a difference of from 2 to 3 per cent. He thought that the news films which were entirely British in production should also be allowed to rank for quota.

Coun. MEARS moved that the branch support the proposal of Mr. Glenister, and Mr. MILSOM seconded.

W. ELLIOTT asked whether it was in the Act that certain British films should be excluded from quota.

The CHAIRMAN replied that films were excluded if they were four years old, the object of this being that the British studios should still function. If films more than four years old were included for quota purposes it meant that the British studios would not be making so many new films.

Mr. ELLIOTT said that foreign films were not barred no matter how old they were and it would be a great help if they could include all British films in the quota.

The proposition was carried.

POLICE RESENT CRITICISM OF GAS MASK RULE

KINEMA MANAGER'S PRESUMPTION

Arbroath magistrates this week decided to follow the lead given by Dundee almost a year ago by making it a condition of the licences of the three kinemas and all other places of public entertainment in the town, that patrons must carry their gas masks.

A letter was submitted from D. R. Dickson, manager of the Picture House, Arbroath, stating that while the recommendation of the Chief Constable had doubtless been made in the best interests of the public, the civil defence services had failed to consider that one business alone would be made to bear the burden.

Chief Constable Macdonald disagreed that kinemas only were involved. He was rather surprised, he said, that the manager of any kinema should presume to suggest that what had been stressed strongly by the Government should be criticised in that fashion.

Provost Sir William Chapel said in the event of a gas attack during a kinema performance he would not like to assume the responsibility for whatever might ensue because the magistrates had failed to make it a condition of the licence that the public should carry their gas masks.

Dundee Reminder

Dundee kinema managers and patrons have also got a reminder about carrying their gas masks, which was decided upon by the Police Committee, the licensing authority, in July last.

At a meeting of the Corporation Emergency Committee to-day (Thursday, May 8), Lord Provost Wilson intimated that Chief Constable Neilans is "now enforcing with serious intent" the carrying of masks to places of public entertainment.

£600 FOR CHARITY AT WAKEFIELD

Wakefield exhibitors have reached agreement with the Watch Committee with regard to Sunday opening continuation.

It was originally proposed by the Watch Committee that 10 per cent. of the gross proceeds should be paid, but the kinemas objected to this, one reason being that their books would be open to inspection, the contents of which were not of public concern. They, in turn, suggested an annual contribution of £520. Finally, a sum of £600 was agreed upon, 5 per cent. of which will go to the C.T.B.F. Each kinema will be responsible for its own quota to the total. Sunday opening will start next Sunday.

Wakefield evening closing hours have been extended from 9.30 p.m. to 10.30 p.m. for the summer period.

PARAMOUNT SET FIVE FOR SCREENING

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Music and Manners

The story of the taming of a tomboy-ish songstress and her metamorphosis from a hard-boiled little spitfire to a well-mannered young lady with a future in opera is told in "There's Magic in Music," which has just had its run extended for a further week at the Plaza. The rôle is played by sixteen-year-old Susanna Foster, who scored an impressive success in "The Great Victor Herbert," in which she appeared with Allan Jones, with whom she is now reunited.

In "The Lady Eve" Susanna is a burlesque theatre star, who sings operatic arias while her partner in the act does a "Seven Veils" dance. Susanna's magnificent voice is discovered by Allan Jones, who, when the theatre is raided by the police, takes her to the world famous Interlochen Music Camp. Disdainful of the music masters, Susanna does her best to wreck the whole affair by her impish pranks, but the kindness of the talented young people finally wins her over, and through her remarkable vocal gifts she saves the situation from threatened ruin.

In addition to the Metropolitan Opera stars Richard Bonelli and Irra Petina, a number of brilliant young musicians are featured in the picture, which presents several operatic numbers as well as modern, streamlined versions of the originals. Margaret Lindsay, Lynne Overman, Grace Bradley, William Collier, Sr., and Esther Dale are also in the cast.

Wagon Trails

Taking for its theme the famous wagon trails of the old West which were the vital lines of communication before the coming of steam, "Doomed Caravan" tells the story of a frontier-woman, Minna Gombell, who runs a freight service and is determined whatever happens the "mails will go through." She overcomes an unscrupulous rival who tries to put her out of business with the aid of the daring "Hopalong" Cassidy, played by William Boyd, who, with the gallant boys from "Bar 20" aid in the breaking up of the gang. "Doomed Caravan" introduces a gorgeous brunette beauty, Georgia Hawkins, and others in the cast are Andy Clyde, Morris Ankrum, Russell Hayden and a troop of fifty daring riders.

Super Western

Ninety minutes of action suspense and romance are packed into "The Round Up" in which Richard Dix shares the honours with beautiful Patricia Morison and Preston Foster. Loaded with every classic thrill of super-Westerns "The Round Up" has exciting gun battles between Indians and white men stampeding across the screen, interspersed with hand-to-hand six-gun shooting matches. To make good measure there's a new angle to the eternal love triangle. In addition to the crackling action and spectacle is the fascinating melody furnished by the popular songsters "The King's Men."

Bing Crosby's Latest

After revealing to the world the brighter and more melodic side of life in the South Seas in "The Road to Singapore" filmgoers are treated to a new exposure of the merrier parts of Africa in "Road to Zanzibar," new comedy with music directed by Victor Schertzinger.

This time Bing Crosby and Bob Hope are barnstorming their way through Africa. As Fearless Frazer Bob is shot out of a cannon's mouth, frozen alive in a cake of ice and hurled from a high tower. Later they are captured by cannibals in the jungle, but their ingenuity is equal to the situation. The boys put up with all this discomfort just because of Dorothy Lamour and her scheming girl friend Una Merkel.

As is to be expected "Road to Zanzibar" has plenty of new catchy tunes. The titles are "It's Always You," "Birds of a Feather," "You're Dangerous," "You Lucky People You" and "African Etude," and they were all written by Johnny Burke and Jimmy Van Heusen.

N. WESTERN C.E.A. AGENDA

To-morrow's Meeting

Members of North-Western branch have been summoned to a meeting to be held at Liverpool to-morrow (Friday). It will be preceded by a meeting of the committee.

Agenda includes the following items:—Report of meeting of the Wages and Conditions Negotiating Committee concerning communications from the N.A.T. and K.E. on Sunday opening conditions; Sunday opening position in Liverpool, Bebington, Bootle, Wallasey and Warrington; closing hours of Merseyside kinemas; new members—Empire, Blaenau Festiniog (W. O. Thomas); Memorial Hall, Penrhyndeudraeth, Cambrian Cinema Co. (Alfred H. Hughes). Change of nominee, Empire, Crewe, from Mr. Abbey to Mrs. V. Edwards (manageress).

Summer-time Deferred

Blackburn Corporation Emergency Committee have deferred for a month consideration of an application by Blackburn Cinema and Theatre Association asking permission to remain open until 10.30 p.m. in view of the revised summer time.

The Biggest Exhibitors drop their prejudice against re-issues when they book from IFR
because they receive:—
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INTERNATIONAL FILM RENTERS LTD.
167-169 WARDOUR STREET LONDON W.1

A scene from M-G-M's timely short offering FROM THE FOUR CORNERS, in which Leslie Howard appears

EMERGENCY FILMS IN WEST COUNTRY

Exhibitors Face Deadlock

NEGOTIATIONS between West Country exhibitors and the K.R.S. over the question of emergency films appears to have now reached a deadlock.

At a joint meeting of the officers of the two West Country C.E.A. branches—Bristol and Devon and Cornwall—at which the K.R.S. was represented, at Bristol some little time ago, suggestions were put forward by the exhibitors. As these were not acceptable, the exhibitors asked the K.R.S. for alternative proposals. The renters, however, took the attitude that the ground was covered by the provision of existing film dumps and stand-by programmes in the hands of exhibitors.

So far as Bristol is concerned, local exhibitors are thoroughly dissatisfied with the present position. They contend that, apart from the difficulty of obtaining films from the local dump, the number of films would be inadequate in the event of an emergency, and, moreover, most of these films are old pictures which have had many runs in the city. Another complaint is the lack of shorts.

There the matter stands at present, and as the renters seem obdurate, nothing is likely to be done until an emergency arises which will show up the weakness of the present arrangements—and then it will be too late.

M-G-M SERIES TITLES

Change of Policy

The M-G-M policy in regard to the titles of the individual subjects in its three extraordinarily successful series dealing with "Dr. Kildare," "Nick Carter" and "Maisie" is being changed.

The names "Dr. Kildare," "Nick Carter" and "Maisie" will no longer appear in the main titles of production depicting their adventures. Instead, an entirely new title will be used in each case followed in brackets by "A New Dr. Kildare Adventure" or "A New Maisie Adventure," or "A New Nick Carter Adventure."

Thus, the picture known in the United States as "The People *vs.* Dr. Kildare," will be called here "My Life is Yours (A New Dr. Kildare Adventure)."

This change of policy results from reports of confusion on the part of the public who may be inclined to imagine that each new "Kildare," "Carter" or "Maisie" picture is a reissue of some previous film in the same series.

There is, however, one notable exception to the new ruling. The *fons et origo* of all series pictures was, of course, the "Hardy Family," and in the case of this series, M-G-M will continue to retain the name "Hardy" in the main title of each new subject.

S.O. DEVELOPMENT AT NEWCASTLE

Hint to Exhibitors

Newcastle Watch Committee have agreed to a series of Sunday concerts to be staged at the Palace Theatre, Newcastle, from May 11 to June 22, 1941. The time is from 6.30 to 9.30 p.m.

The chairman of the Watch Committee disclosed the fact that the committee had agreed to the concerts owing to the number of people unoccupied in the city on Sunday evenings. It was expressly urged as a condition that the matter presented could be accepted by the general public as suitable for Sunday entertainment. Kinema managers thus have a definite hint that an appeal for Sunday kinemas in Newcastle is likely to be approved by the Watch Committee. Actually, Sunday kinemas are operative outside the city boundaries and attract many people from Newcastle.

Dartford Watch Committee has sanctioned Sunday opening at the State and Scala (Medway Cinemas, Ltd.) between the hours of 4.30 p.m. and 10 p.m.

A Preposterous Claim

"PATRONS MUST TAKE REASONABLE CARE"

A claim for damages for injuries alleged to have been caused through slipping on some steps was dismissed on May 7 by Mr. Justice Macnaghten in the Manchester Civil Court with the epithet "preposterous."

It was admitted that plaintiff had used the steps for nearly two years and it was stated that they conformed to the regulations of the London County Council.

The action, which was dismissed with costs against the father of the plaintiff, was brought by Mary Catherine King (15), Robert Stanley Street, Bolton, against the proprietors and occupiers of the Cinema (Rialto), Bolton, Ltd.

B. Ormerod, counsel for the plaintiff, stated that the plaintiff on March 30, 1940, attended with a friend a children's matinee performance at the Tivoli and sat in the 3d. seats.

In order to get there they had to use some steps. During the performance there was a film in which they were not particularly interested, and, with the consent of the attendant, they left the kinema to go across the road and buy some ice-cream. When they were returning plaintiff fell upon the steps.

It was alleged that the composition covering of the steps was worn at the edge and that the steps were dangerous and unsafe. The girl was actually holding the handrail with one hand, having the ice-cream in the other, when her foot slipped on the worn steps and she fell to the bottom, injuring her leg.

Cross-examined she said that she had traversed these steps herself at least 150 times, and that millions of people had been over these steps and she was the only one who had fallen.

Fred. J. Atkinson, architect, called for the defence, stated that the steps were of normal construction. The staircase was as near perfection as could be.

The Judge said that in his view the action was preposterous, and ought never to have been brought. It was pleaded that defendants were negligent because the steps which Miss King had gone up and down for nearly two years, were so steep and narrow as to be dangerous to children. **The evidence was that the height of the steps and the breadth of the tread were exactly those required by the regulations of the London County Council.** There was no competent evidence as to other allegations. One of these was that there was not sufficient supervision for children using the steps. He thought Miss King would have resented a nurse being provided to hold her hand.

It seemed to be forgotten, added his lordship, that the common law in England not only required a person to take care not to injure another, but also to take reasonable care for his own safety.

Gas Safety Lighting

PORT TALBOT DEFECT

At Port Talbot police-court, on Thursday, the Portavon Cinema Company, Port Talbot, were fined 20s. for an offence under the Cinematograph Act, 1909, which stated that every kinema must have a secondary lighting system. The company pleaded guilty to a technical offence.

Alex. A. Smith, Chief Fire Officer, stated that he discovered on March 22 that the safety lighting system at the Grand Kinema was inoperative. On the following Monday the management had put the system in order, so that they could open for the evening performance.

The company pleaded that the Grand Kinema was the oldest in the town, and the secondary lighting system in their case was gas, whereas all the other kinemas belonging to the company in the town and district had electricity. They were grateful to the Fire Department for bringing the defect to their notice. The manager had only just been appointed and was not accustomed to matters of this kind. Once he was notified of the defect he took immediate steps to remedy it.

DANILO'S NEW ADDRESS

The headquarters of the Danilo Cinema Companies has now been removed to the Danilo Cinema, Quinton, Birmingham, telephone No. Woodgate 2562. Losing his city offices in last month's blitz on the Midlands, Mortimer Dent temporarily transferred his staff to his residence at Edgbaston.

BRITISH LION *presents*

ROBERT DONAT

in

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DO YOU REMEMBER WHAT THEY SAID

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Sunday Express

"IT NOT ONLY SOARS TO HEIGHTS OF PUREST COMEDY, BUT FLIES THERE FOR AN HOUR AND TWENTY MINUTES."

Evening Standard

"OUTSTANDING SUCCESS WHICH WILL WIN ADMIRATION AND APPLAUSE WHEREVER IT IS SEEN."

Daily Mail

"ONE OF THE MOST DELIGHTFUL COMEDIES IMAGINABLE. IT IS FULL OF FUN FROM BEGINNING TO END."

The Star

"THE GHOST GOES WEST, IS THE CLEVEREST FILM OF THE YEAR, BY MANY MILES."

Sunday Pictorial

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JEAN PARKER
EUGENE PALLETTE

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Music and Manners

The story of the taming of a tomboy-ish songstress and her metamorphosis from a hard-boiled little spitfire to a well-mannered young lady with a future in opera is told in "There's Magic in Music," which has just had its run extended for a further week at the Plaza. The rôle is played by sixteen-year-old Susanna Foster, who scored an impressive success in "The Great Victor Herbert," in which she appeared with Allan Jones, with whom she is now reunited.

In "The Lady Eve" Susanna is a burlesque theatre star, who sings operatic arias while her partner in the act does a "Seven Veils" dance. Susanna's magnificent voice is discovered by Allan Jones, who, when the theatre is raided by the police, takes her to the world famous Interlochen Music Camp. Disdainful of the music masters, Susanna does her best to wreck the whole affair by her impish pranks, but the kindness of the talented young people finally wins her over, and through her remarkable vocal gifts she saves the situation from threatened ruin.

In addition to the Metropolitan Opera stars Richard Bonelli and Irra Petina, a number of brilliant young musicians are featured in the picture, which presents several operatic numbers as well as modern, streamlined versions of the originals. Margaret Lindsay, Lynne Overman, Grace Bradley, William Collier, Sr., and Esther Dale are also in the cast.

Wagon Trails

Taking for its theme the famous wagon trails of the old West which were the vital lines of communication before the coming of steam, "Doomed Caravan" tells the story of a frontier-woman, Minna Gombell, who runs a freight service and is determined whatever happens the "mails will go through." She overcomes an unscrupulous rival who tries to put her out of business with the aid of the daring "Hopalong" Cassidy, played by William Boyd, who, with the gallant boys from "Bar 20" aid in the breaking up of the gang. "Doomed Caravan" introduces a gorgeous brunette beauty, Georgia Hawkins, and others in the cast are Andy Clyde, Morris Ankrum, Russell Hayden and a troop of fifty daring riders.

Super Western

Ninety minutes of action suspense and romance are packed into "The Round Up" in which Richard Dix shares the honours with beautiful Patricia Morison and Preston Foster. Loaded with every classic thrill of super-Westerns "The Round Up" has exciting gun battles between Indians and white men stampeding across the screen, interspersed with hand-to-hand six-gun shooting matches. To make good measure there's a new angle to the eternal love triangle. In addition to the crackling action and spectacle is the fascinating melody furnished by the popular songsters "The King's Men."

Bing Crosby's Latest

After revealing to the world the brighter and more melodic side of life in the South Seas in "The Road to Singapore" filmgoers are treated to a new exposure of the merrier parts of Africa in "Road to Zanzibar," new comedy with music directed by Victor Schertzinger.

This time Bing Crosby and Bob Hope are barnstorming their way through Africa. As Fearless Frazer Bob is shot out of a cannon's mouth, frozen alive in a cake of ice and hurled from a high tower. Later they are captured by cannibals in the jungle, but their ingenuity is equal to the situation. The boys put up with all this discomfort just because of Dorothy Lamour and her scheming girl friend Una Merkel.

As is to be expected "Road to Zanzibar" has plenty of new catchy tunes. The titles are "It's Always You," "Birds of a Feather," "You're Dangerous," "You Lucky People You" and "African Etude," and they were all written by Johnny Burke and Jimmy Van Heusen.

N. WESTERN C.E.A. AGENDA

To-morrow's Meeting

Members of North-Western branch have been summoned to a meeting to be held at Liverpool to-morrow (Friday). It will be preceded by a meeting of the committee.

Agenda includes the following items:—Report of meeting of the Wages and Conditions Negotiating Committee concerning communications from the N.A.T. and K.E. on Sunday opening conditions; Sunday opening position in Liverpool, Bebington, Bootle, Wallasey and Warrington; closing hours of Merseyside kinemas; new members—Empire, Blaenau Festiniog (W. O. Thomas); Memorial Hall, Penrhyndeudraeth, Cambrian Cinema Co. (Alfred H. Hughes). Change of nominee, Empire, Crewe, from Mr. Abbey to Mrs. V. Edwards (manageress).

Summer-time Deferred

Blackburn Corporation Emergency Committee have deferred for a month consideration of an application by Blackburn Cinema and Theatre Association asking permission to remain open until 10.30 p.m. in view of the revised summer time.

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A scene from M-G-M's timely short offering FROM THE FOUR CORNERS, in which Leslie Howard appears

EMERGENCY FILMS IN WEST COUNTRY

Exhibitors Face Deadlock

NEGOTIATIONS between West Country exhibitors and the K.R.S. over the question of emergency films appears to have now reached a deadlock.

At a joint meeting of the officers of the two West Country C.E.A. branches—Bristol and Devon and Cornwall—at which the K.R.S. was represented, at Bristol some little time ago, suggestions were put forward by the exhibitors. As these were not acceptable, the exhibitors asked the K.R.S. for alternative proposals. The renters, however, took the attitude that the ground was covered by the provision of existing film dumps and stand-by programmes in the hands of exhibitors.

So far as Bristol is concerned, local exhibitors are thoroughly dissatisfied with the present position. They contend that, apart from the difficulty of obtaining films from the local dump, the number of films would be inadequate in the event of an emergency, and, moreover, most of these films are old pictures which have had many runs in the city. Another complaint is the lack of shorts.

There the matter stands at present, and as the renters seem obdurate, nothing is likely to be done until an emergency arises which will show up the weakness of the present arrangements—and then it will be too late.

M-G-M SERIES TITLES

Change of Policy

The M-G-M policy in regard to the titles of the individual subjects in its three extraordinarily successful series dealing with "Dr. Kildare," "Nick Carter" and "Maisie" is being changed.

The names "Dr. Kildare," "Nick Carter" and "Maisie" will no longer appear in the main titles of production depicting their adventures. Instead, an entirely new title will be used in each case followed in brackets by "A New Dr. Kildare Adventure" or "A New Maisie Adventure," or "A New Nick Carter Adventure."

Thus, the picture known in the United States as "The People *vs.* Dr. Kildare," will be called here "My Life is Yours (A New Dr. Kildare Adventure)."

This change of policy results from reports of confusion on the part of the public who may be inclined to imagine that each new "Kildare," "Carter" or "Maisie" picture is a reissue of some previous film in the same series.

There is, however, one notable exception to the new ruling. The *fons et origo* of all series pictures was, of course, the "Hardy Family," and in the case of this series, M-G-M will continue to retain the name "Hardy" in the main title of each new subject.

S.O. DEVELOPMENT AT NEWCASTLE

Hint to Exhibitors

Newcastle Watch Committee have agreed to a series of Sunday concerts to be staged at the Palace Theatre, Newcastle, from May 11 to June 22, 1941. The time is from 6.30 to 9.30 p.m.

The chairman of the Watch Committee disclosed the fact that the committee had agreed to the concerts owing to the number of people unoccupied in the city on Sunday evenings. It was expressly urged as a condition that the matter presented could be accepted by the general public as suitable for Sunday entertainment. Kinema managers thus have a definite hint that an appeal for Sunday kinemas in Newcastle is likely to be approved by the Watch Committee. Actually, Sunday kinemas are operative outside the city boundaries and attract many people from Newcastle.

Dartford Watch Committee has sanctioned Sunday opening at the State and Scala (Medway Cinemas, Ltd.) between the hours of 4.30 p.m. and 10 p.m.

A Preposterous Claim

"PATRONS MUST TAKE REASONABLE CARE"

A claim for damages for injuries alleged to have been caused through slipping on some steps was dismissed on May 7 by Mr. Justice Macnaghten in the Manchester County Court with the epithet "preposterous."

It was admitted that plaintiff had used the steps for nearly two years and it was stated that they conformed to the regulations of the London County Council.

The action, which was dismissed with costs against the father of the plaintiff, was brought by Mary Catherine King (15), Robert Stanley Street, Bolton, against the proprietors and occupiers of the Cinema (Rialto), Bolton, Ltd.

B. Ormerod, counsel for the plaintiff, stated that the plaintiff on March 30, 1940, attended with a friend a children's matinee performance at the Tivoli and sat in the 3d. seats.

In order to get there they had to use some steps. During the performance there was a film in which they were not particularly interested, and, with the consent of the attendant, they left the kinema to go across the road and buy some ice-cream. When they were returning plaintiff fell upon the steps.

It was alleged that the composition covering of the steps was worn at the edge and that the steps were dangerous and unsafe. The girl was actually holding the handrail with one hand, having the ice-cream in the other, when her foot slipped on the worn steps and she fell to the bottom, injuring her leg.

Cross-examined she said that she had traversed these steps herself at least 150 times, and that millions of people had been over these steps and she was the only one who had fallen.

Fred. J. Atkinson, architect, called for the defence, stated that the steps were of normal construction. The staircase was as near perfection as could be.

The Judge said that in his view the action was preposterous, and ought never to have been brought. It was pleaded that defendants were negligent because the steps which Miss King had gone up and down for nearly two years, were so steep and narrow as to be dangerous to children. **The evidence was that the height of the steps and the breadth of the tread were exactly those required by the regulations of the London County Council.** There was no competent evidence as to other allegations. One of these was that there was not sufficient supervision for children using the steps. He thought Miss King would have resented a nurse being provided to hold her hand.

It seemed to be forgotten, added his lordship, that the common law in England not only required a person to take care not to injure another, but also to take reasonable care for his own safety.

Gas Safety Lighting

PORT TALBOT DEFECT

At Port Talbot police-court, on Thursday, the Portavon Cinema Company, Port Talbot, were fined 20s. for an offence under the Cinematograph Act, 1909, which stated that every kinema must have a secondary lighting system. The company pleaded guilty to a technical offence.

Alex. A. Smith, Chief Fire Officer, stated that he discovered on March 22 that the safety lighting system at the Grand Kinema was inoperative. On the following Monday the management had put the system in order, so that they could open for the evening performance.

The company pleaded that the Grand Kinema was the oldest in the town, and the secondary lighting system in their case was gas, whereas all the other kinemas belonging to the company in the town and district had electricity. They were grateful to the Fire Department for bringing the defect to their notice. The manager had only just been appointed and was not accustomed to matters of this kind. Once he was notified of the defect he took immediate steps to remedy it.

DANILO'S NEW ADDRESS

The headquarters of the Danilo Cinema Companies has now been removed to the Danilo Cinema, Quinton, Birmingham, telephone No. Woodgate 2562. Losing his city offices in last month's blitz on the Midlands, Mortimer Dent temporarily transferred his staff to his residence at Edgbaston.

BRITISH LION *presents*

ROBERT DONAT

in

THE GHOST GOES WEST

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Sunday Express marking — FOUR STARS

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"I SHOULD HATE TO MEET THE PERSON THIS FILM DOES NOT AMUSE."

Sunday Express

"IT NOT ONLY SOARS TO HEIGHTS OF PUREST COMEDY, BUT FLIES THERE FOR AN HOUR AND TWENTY MINUTES."

Evening Standard

"OUTSTANDING SUCCESS WHICH WILL WIN ADMIRATION AND APPLAUSE WHEREVER IT IS SEEN."

Daily Mail

"ONE OF THE MOST DELIGHTFUL COMEDIES IMAGINABLE. IT IS FULL OF FUN FROM BEGINNING TO END."

The Star

"THE GHOST GOES WEST, IS THE CLEVEREST FILM OF THE YEAR, BY MANY MILES."

Sunday Pictorial

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JEAN PARKER
EUGENE PALLETTE

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What AMERICA thi... of "MAJOR ...

Gabriel Pascal who gave us Pygmalion has again produced a picture with beautiful precision and polish. Perhaps no other producer to-day exhibits such sophistication. The Shaw script and dialogue is ruthlessly brilliant. Histrionic raves go to Robert Newton who is sensational. MAJOR BARBARA, is a brilliant picture.

—Louella Parsons—Motion Picture Editor of International News Service.

What Shaw and Pascal have achieved this time is a feature for smart intelligent audiences. They demonstrate the impressiveness of their adult art.

—Edwin Schallert—Los Angeles Times.

Pascal's MAJOR BARBARA is as delightful and witty as if it had been made in Utopia. The respect paid to the best Shaw lines is one of the chief contributors to the film's success. The way every cinematic possibility has been utilized is another, and finally a polish has been applied to the minor characterisations.

—Virginia Wright—Los Angeles Daily News.

It remained for Gabriel Pascal to sweep aside Shaw's reluctance to permit the filming of his plays. The first Pygmalion, made box-office history and served as a prestige forerunner for the grosses of MAJOR BARBARA. Shaw has filled MAJOR BARBARA with brilliant dialogue as ever spoken on the talking screen. Pascal producing and directing has assembled a superlative cast.

—Hollywood Reporter.

MAJOR BARBARA offers delightful and thoughtful diversion. Quality of the performances paced by Wendy Hiller, Rex Harrison, Robert Morley, Robert Newton rates exceptionally high.

—Daily Variety.

In MAJOR BARBARA Shaw redefines himself as a bomb proof island in a crazy world.

—Duncan Underhill—New York World Telegram.

MAJOR BARBARA is highly recommendable for both technical excellence and for the performances of its players — you should see it.

—Jazs Francis Crow—Hollywood Citizen News.

Gabriel Pascal deserves wholehearted congratulations on his film version of George Bernard Shaw's satire MAJOR BARBARA. Brilliantly presented, exquisitely photographed, MAJOR BARBARA is in the first rank of film production.

—J M. Ruddy—London "Daily Sketch," England, Adelaide Mail, Australia.

MAJOR BARB...
in years has gi...
and impressive...

Successfully ph...
proves itself a ...

A distinguished ...

Add superb pe...
emerges as an ...

MAJOR BARB...
box-office reco...

The big three ...
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The celebrated ...
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Brilliantly dire...
is Shaw at his ...

Pascal, Shaw, ...
and cast high ...

MAJOR BARB...
Hiller triumvi...

A PASCAL PRODUCTION Distributed by GENERAL FILM DISTRIBUTORS

...A thinks ...JOR BARBARA"

MAJOR BARBARA is a picture you cannot afford to miss. No picture produced in this country in years has given us a finer group of performances. The production matches in atmosphere and impressiveness anything Hollywood has ever offered.

—Welford Beaton—Hollywood Spectator.

Successfully photographing the inmost recesses of Shaw's facetiousness, MAJOR BARBARA proves itself a rembrandt of emotion and mood.

—Barney Glazer—Twentieth Century News Syndicate.

A distinguished successor to Pygmalion and one of the finer films of the season.

—Douglas Churchill—New York Times and Redbook Magazine.

Add superb performances and brilliant direction to Shaw's keen wit and MAJOR BARBARA emerges as an important film event.

—Paul Harrison—Newspaper Enterprise Association.

MAJOR BARBARA is a major attraction superb from beginning to end and should rival the box-office records of Pygmalion.

—Warren Stokes—"Jay Emanual" Publications.

The big three combination of Shaw, Pascal and Wendy Hiller comes through again with a masterpiece that tops Pygmalion.

—George Fisher—Mutual Network Commentator

The celebrated Shavian satire is permitted to run rampant through this philosophical cross section survey of modern life. Its productional artistry, its subtle situations and dialogue, its bevy of magnificent performances and its reflection of directorial excellence. The feature will undoubtedly be highly placed by critics.

—Ivan Spear—Associated Publications.

Brilliantly directed and produced by Gabriel Pascal, well written scenario and vivid dialogue is Shaw at his best and each member of the cast gives a powerful performance.

—Julius A. Lewis—Showman's Trade Review.

Pascal, Shaw, Hiller combination scores again. Shavian wit and satire delights. Production and cast high class.

—Ralph Wilk—Film Daily.

MAJOR BARBARA is even better than Pygmalion — a box-office sensation, the Shaw, Pascal Hiller triumvirate will never be able to top this one.

—Jessie Henderson—Baltimore Sun.

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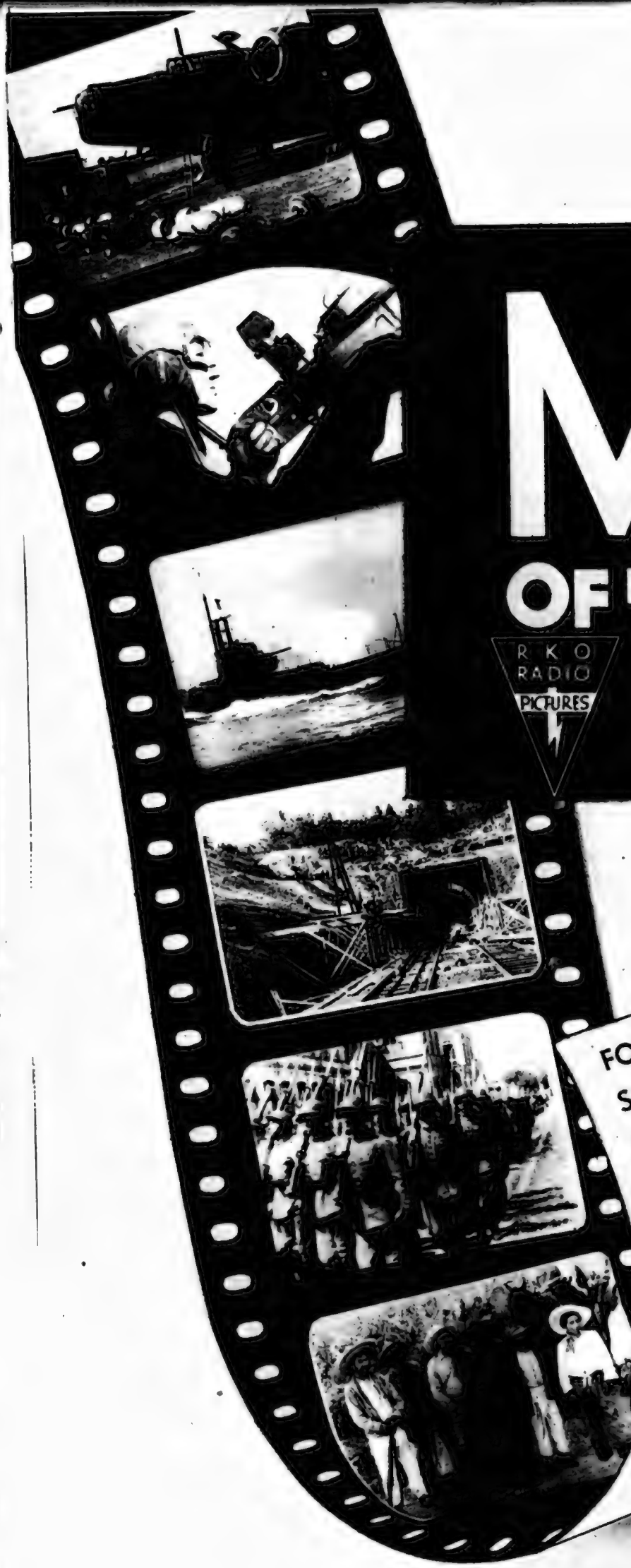

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New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*Floating City (Renown)—British.	39 min. (U)		British interest featurette cataloguing the marvels of the "Queen Mary." Subject interesting and treatment showmanlike. Propaganda value obvious.	Outstanding novelty offering. Great for youngsters.
Murder Among Friends (20th Century-Fox) American.	67 min. (A)	Marjorie Weaver John Hubbard, Mona Barrie.	Murder mystery comedy melodrama, presented on novel, but popular lines. Team work eager, action smooth, light relief lively and climax spectacular.	Good two-feature programme proposition. Safe for the family.
Rage in Heaven (M-G-M)—American.	84 min. (A)	Robert Montgomery, Ingrid Bergman, George Sanders.	Triangle melodrama with psychological implications, based on James Hilton's famous novel. Story subtle, human and suspenseful, acting brilliant and showmanlike. Mass and feminine appeal obvious.	Excellent general booking. Hardly suitable for youngsters.
Where the Buffalo Roam (New Realm)—American.	62 min. (U)	Tex Ritter, Dorothy Short, Dave O'Brien.	Period outdoor drama, represented by a popular combination of punch and atmospheric picturesqueness. Teamwork adequate, action fast and musical embellishment popular.	Reliable support for the masses. Good for youngsters.

* A British Picture.

REVIEWS FOR SHOWMEN

Rage in Heaven

M-G-M. American (A). Directed by W. S. Van Dyke II. Featuring Robert Montgomery, Ingrid Bergman and George Sanders. 7,575 feet. Release not fixed.

TRIANGLE melodrama, with psychological, or rather pathological, implications, based on James Hilton's novel of the all but perfect crime. The malady of the homicidal and suicidal central character, a person who turns to exhibitionism to counteract an inferiority complex, supplies the framework of the play. The tender and tense reactions of the madman's wife and loyal friend furnish the decoration.

The spellbinding plot and intriguing and appealing trimmings together provide breathtaking psychological entertainment through intelligent acting and subtle and showmanlike direction.

Excellent general booking, a polished box-office thriller for man and woman alike.

Story.—Philip Monrell, a border-line case, is the victim of a persistent inferiority complex. He marries Stella Bergen, his mother's secretary, and, after some persuasion, takes his place at the head of the family steelworks. Ward Andrews, Philip's oldest acquaintance, is as self-assured as Philip is weak. Philip makes Ward his manager when he foolishly dismisses an old servant, but before long suspects Ward and Stella of being in love. His resentment of Ward's strong personality grows and his conduct eventually throws Stella and Ward together. Their behaviour is, however, strictly honourable.

Finally, Philip decides to step out of Stella's life, but in circumstances which will remove Ward. He commits suicide in a manner that brings headlines to his colourless life and causes Ward to be arrested for his murder. Ward is convicted, but before the death sentence can be carried out Philip's "perfect crime" is spectacularly revealed.

Acting.—Robert Montgomery gives a clever and fascinating study as Philip; his agreeable personality makes the unhappy mental make-up of the character all the more sinister. Ingrid Bergman wins considerable sympathy as Stella, and George Sanders gives a stalwart portrayal as the honourable Ward. Two other flawless studies come from Lucile Watson as Philip's mother and Oscar Homolka as a continental psychiatrist.

Production.—The treatment is, for the most part, subtle because the kernel of the play is the penetrating analysis of Philip's psychosis, but so smoothly does the tale unfold and so brilliantly is each important part etched that few will fail to grasp its point or find excitement and human interest in its turbulent home life and spell-binding climax.

To essay successfully in the macabre and, at the same time, establish profound feminine interest—the chequered romantic angle alone puts the picture in the first flight—is of itself a stupendous achievement. To crown the oracle with star, title and author values is to make box-office success a foregone conclusion.

There is nothing in "Night Must Fall," and that was a classic, that this picture has not got. The comparison is further and lasting evidence of its claim to big-time recognition. As for the technical presentation, this is impeccable apart from one slip—they don't carry out death sentences in England at 3 o'clock in the morning.

Points of Appeal.—Clever, intriguing, human and thrilling story, brilliant acting, intelligent dialogue, impressive court scene, spectacular climax, strong human angle, and big star, title and author values.

Where the Buffalo Roam

New Realm. American (U). Directed by Al Herman. Featuring Tex Ritter, Dorothy Short and Dave O'Brien. 5,619 feet. Release not fixed.

PERIOD outdoor drama, describing the experiences of a Buffalo scout in hostile territory. The plot is not new, neither is the musical and comedy embellishment, but the film has a rugged versatility and a fine picturesqueness. These attributes, together with its robust teamwork and fast action, make it a sound Western proposition for the masses and the family. Reliable support for other than high-class halls.

Story.—Tex Houston, a buffalo scout, is assigned to round up poachers of buffalo hides. Once in the buffalo country he makes friends with Laddie Gray, sister of Jeff Gray, owner of a freight line. Foster and Sellers, rival owners, are trying to put Jeff out of business. Meanwhile, Tex's mother is murdered. Tex is soon convinced that Foster is behind all the crimes. In the ensuing action Tex's suspicions are confirmed, and justice is served. So is romance.

Acting.—Tex Ritter has not a great deal of personality, but he rides and fights hard and sings pleasantly. Dorothy Short is adequate as Laddie, and the supporting types carry both virility and conviction.

Production.—There is no subtlety about the melodrama, but obvious as it is, it leaves nothing out. Its full catalogue, augmented by virile and versatile acting and picturesque scenery, more than atone for its conventionality. Both in subject matter and footage it has a sound claim to second feature consideration. Schoolboy appeal is, of course, obvious.

Points of Appeal.—Straightforward plot, eager teamwork, hectic fights, refreshing comedy relief, pleasing musical numbers and picturesque scenery.

Floating City

Renown. British (U). Directed by G. Pattinson Knight. 3,500 feet. Release not fixed.

BRITISH interest featurette, cataloguing the marvels of that veritable metropolis afloat, the *Queen Mary*. It takes an audience on a five-day Atlantic trip and during its journey introduces them to the giant liner's wide amenities and limitless engineering wonders.

A city at sea, it contains, amongst other things, a street of shops, luxury swimming baths, ballrooms and restaurants, vast kitchens, a telephone exchange, barbers' shops, private printing presses, safe deposits, beauty parlours and a gymnasium. Moreover, its electrical equipment is capable of generating enough power to meet the demands of a town of 1,500 inhabitants. Incidentally, its immense 200,000 horsepower turbines have earned it the "blue ribbon" of the Atlantic.

It also reveals how the *Queen Mary's* colossal power and accommodation have been adapted to meet the exigencies of the war. The complete picture is, it will be observed, excellent propaganda as well as very good interest entertainment. Furthermore, it ranks as exhibitors' British feature quota. Outstanding novelty offering.

Production.—The film is both a brochure and an encyclopædia. It not only describes the ship's amazing amenities, but her engineering triumphs. It is comforting and instructive to learn that it has twelve decks, its hull is constructed of special high elastic limit steel and that it has electrically operated watertight compartments.

Its turbo-generators, too, are a revelation, they are capable of meeting the power demands of a big town. And another thing, its shops could occupy a street, so could its restaurants, dance halls and sports equipment. The two faces of the film, luxury and utility, are a splendid testimony to a great triumph of British maritime skill. They are also good screen material.

The photography is a trifle dark, but otherwise the picture's commentary, compilation and presentation are worthy of its subject-matter. All told, it is thrilling and entertaining. It is also good propaganda. Needless to say, its feature quota ticket is of particular value.

Points of Appeal. — Interest subject, worthy treatment, propaganda value, accommodating footage and quota ticket.

Murder Among Friends

20th Century-Fox. American (U). Directed by Ray McCarey. Featuring Marjorie Weaver, John Hubbard and Mona Barrie. 6,042 feet. Release not fixed.

MURDER mystery comedy-melodrama, concerning a group of men who take out a "survival" life policy, but fail through the villainy of the wife of one to get a fair run for their money. An astute, if loquacious, girl brings the dark deeds to light and, at the same time, paves the way to spirited romance.

There is more talk than action, but in spite of its constant chatter and heavy death-roll the picture is responsible for a lively alternation of comedy, thrills and romance. An attractive and versatile acting team and neat direction do the trick. Good two-feature programme proposition for the masses.

Story.—Eleven men take out a fifty thousand pounds survival insurance policy, the survivors or survivor to collect at the end of a certain period. With but one month to go six suddenly die of heart failure, and Mary Lou Packard, a lawyer's clerk, scents a deliberate murder plot. She determines to get to the bottom of the mystery and forces Tom Wilson, doctor son of one of the deceased, to collaborate, but before very long four of the remaining survivors die suddenly.

The activities of Mary Lou and Tom soon cause them to be treated with suspicion by the police. By this time Fred Turk, a dentist, is the last of the beneficiaries. There is more ado, but in a spectacular climax Tom proves that Claire, Turk's wife, is responsible for all the murders. She, unknown to her husband, had hoped to profit through him. The disclosure leads to romance between Mary Lou and Tom.

Acting.—Marjorie Weaver contributes a breathless portrayal as the talkative but shrewd Mary Lou, and John Hubbard has his moments and good looks as the somewhat unwilling Tom. Douglas Dumbrille, Sidney Blackmer, Truman Bradley, Don Douglas and Mona Barrie are disarming as the principal suspects.

Production.—Complex as the story is, it is not without ingenuity, and verbose as the interpretation is, the development is not lacking in versatility. What is more, the attractive and eager cast and shrewd director make the most of the play's not inconsiderable credentials. Laughs and thrills are given easy promotion without prejudice to feminine appeal. A good title and no mean star values give additional support to its cast-iron characteristics.

Points of Appeal.—Unusual story, neat twists, popular comedy and romantic relief, eager teamwork, good technical presentation, spectacular climax, attractive cast and star values.

SHORT FILMS OF THE WEEK REVIEWED

M-G-M

NOSTRADAMUS. American (U). One reel. Release not fixed.—Novelty interest short, confirming the accuracy of the predictions of Nostradamus, a famous French scientist and seer. The present war is foretold, and a happy ending for the democracies is predicted. Presentation excellent and prognostications welcome. Outstanding featurette.

PARAMOUNT

SEEING IS BELIEVING. American (U). 964 feet. Release not fixed.—Magazine short, showing how steel has revolutionised the farming industry. It also illustrates the shooting of giant rapids. Compilation, commentary and photography smooth. Capital general fill-up.

†*ALL'S WELL. American (U). 596 feet. Release not fixed.*—Coloured "Gabby" cartoon, describing a dwarf's efforts to apply a napkin to a truculent baby. Gags ingenious and colour work effective. Very good short of its type.

POPEYE PRESENTS EUGENE THE JEEP. American (U). 585 feet. Release not fixed.—Popeye cartoon, telling of Popeye's adventures with a new and mischievous four-legged friend. Antics bright and draftsmanship neat. Good cartoon fill-up.

**ONCE UPON A TIME. British (U). 1,490 feet. Release not fixed.*—Nostalgic novelty, taking the form of a fire watcher's dream of the happy days of yesterday. General effect refreshingly sentimental, and timing propitious. Photography and commentary well up to standard. Good British fill-up.

HOW THE OLD PLACE HAS CHANGED. British (U). 1,602 feet. Release not fixed.—Interest featurette, showing London's changeover from peace to war-time conditions. Here again the subject is timely and the sentiments welcome. Commentary and presentation up to standard. Good British short.

JOHNNY MESSNER AND HIS ORCHESTRA. American (U). 920 feet. Release not fixed.—Unimaginative dance band short. For the uncritical only.

RKO-RADIO

†*GOOFY'S GLIDER. American (U). 723 feet. Release not fixed.*—For sheer amusement Goofy's adventures while learning to fly his glider is going to be hard to beat. One long laugh. Fits any programme to the programme's improvement.

† *PANTRY PIRATE. American (U). 750 feet. Release not fixed.*—Pluto, the lovable hound, roused from his nap by the smell of cooking, endeavours to steal the joint. His mishaps and his cunning avoidance of well-merited punishment will keep the audience in roars. Excellent from all box-office angles.

† *TIMBER. American (U). 732 feet. Release not fixed.*—Another example of Donald Duck's optimistic endeavours foundered by his inability to avoid trouble. Smirking with satisfaction one moment, in a towering rage the next, Donald carries on to the usual triumphal escape with the wish of the audience that the picture had been twice as long.

† *FIRE CHIEF. American (U). 760 feet. Release not fixed.*—Another Donald episode, assisted, or handicapped, as the case may be, by his three nephews as fire-station chief and staff. All the essentials of a fun riot taken full advantage of by the inimitable Disney in his characteristic outpouring of enjoyment.

WARNER

†*SIOUX ME. American (U). 763 feet. Release not fixed.*—Merrie Melody cartoon, photographed in colour, describing the effects of a medicine man's wares on an Indian reservation. Gags novel, characters amusing, and colour work effective. Good cartoon offering.

ALICE IN MOVIELAND. American (U). 1,947 feet. Release not fixed.—Hollywood novelty, illustrating a screen-struck girl's dream of stardom. Refreshing performance by Joan Leslie in the lead. Detail which introduces many well-known stars, and background authentic. Good average fill-up.

MEXICAN JUMPING BEANS. American (U). 876 feet. Release not fixed.—Novelty featurette, photographed in sepia, introducing a prolific Mexican family of jugglers, wire-walkers and acrobats. Presentation effective. Good average fill-up.

MATTIE MELNECK AND HIS ORCHESTRA. American (U). 876 feet. Release not fixed.—Dance band short with clever instrumentalists and effective photographic presentation. Good short of its type.

TOILS OF THE LAW. American (A). 1,116 feet. Release not fixed.—Floyd Gibbon cameo drama, illustrating the fallibility of circumstantial evidence. Treatment serial-like, but suspense qualities adequate. Usable short for the industrial element.

THE DIPSY DOODLER. American (U). 949 feet. Release not fixed.—Dance band short, featuring Harry Clinton and his Orchestra. Incidental turns popular and presentation effective. Safe average fill-up.

THE FILM FAN. American (U). 616 feet. Release not fixed.—Porky cartoon taking the form of a burlesque of the traditional kinema programme. Draftsmanship neat, but subject-matter a trifle hackneyed. Average cartoon offering.

LOVE'S INTRIGUE. American (U). 1,647 feet. Release not fixed.—Slapstick comedy-melodrama in old-time period dress. Knockabout stuff exuberant, but treatment long-winded. Moderate fill-up for the industrial element.

† In colour.

MOSS EMPIRES AND P.C.T.

HIGHBURY STUDIOS' FAILURE

DIRECTOR WHO WENT TO AMERICA

OBSERVATIONS relating to the affairs of Highbury Studios, Ltd., film producers, etc., Highbury Athenaeum, Highbury New Park, London, N.1, have been issued by the Official Receiver in the Companies Winding Up Dept. of the Board of Trade.

The statement of affairs shows liabilities of £11,521 and a surplus of assets over liabilities of £1,941. The Official Receiver reports that the company was formed in November, 1935, with a nominal capital of £8,000 which was later increased to £12,000.

The investigation into the company's affairs had been made difficult by the fact that the chairman, M. J. Wilson, proceeded to America in June, 1940, and had not been available for examination.

The company's main business consisted of the letting of its studio and equipment and supplying material and labour for the production of pictures. The failure had been attributed by two directors to lack of capital and to the curtailment of its operations resulting from conditions governing the registration of British films as quota films contained in the Cinematograph Films Act, 1938, whereby the labour costs of a film were to be not less than £7,500.

As a result of recent meetings of creditors and shareholders the Court approved the appointment of R. H. Shipley, C.A., of London, as liquidator of the company with a committee of inspection.

Company Notes and News

NEW PRIVATE COMPANIES

Grosvenor Cinema (Oakengates), Ltd. Registered May 7. Capital, £1,000 in 1,000 shares of £1 each. Kinema proprietors etc. Walter I. Wright, 28, Mill Bank, Wellington, Salop, is permanent director. Registered office: Grosvenor Cinema, Market Street, Oakengates, Salop.

Selfield Cinemas, Ltd.—Registered May 7. Capital, £500 in 150 non-cumulative redeemable preference and 350 ordinary shares of £1 each. Kinema proprietors, etc. Solicitors: Docker, Hosgood and Co., 10, Newhall Street, Birmingham, 3. Registered office: 47, Temple Row, Birmingham, 2.

Federated Film Corporation, Ltd.—Registered May 1. Capital, £100 in 100 shares of £1 each. Producers and renters of films, etc. Harold Baim, 41, Quadrant Close, N.W.4, film distributor, is the first director. Solicitors: Bartlett and Gluckstein, 199, Piccadilly, W.1. Registered office: National House, 60-66, Wardour Street, W.1.

C. and M. Film Productions, Ltd.—Registered April 30. Capital, £1,000 in 100 ordinary and 900 7 per cent. cumulative preference shares of £1 each. Film producers, renters, etc. The directors are: Michael R. Coates (film producer) and Reginald F. Bessemer-Clark (director of F. A. Clark and Son, Ltd.), both of 20, Brompton Square, S.W.3; John S. Pratt, 1, York Street, Baker Street, W.1, author. Solicitors: Hugh V. Harraway and Son, 2, Field Court, Gray's Inn, W.C.1. Registered office: 199, Piccadilly, W.1.

D. and S. Cinemas, Ltd.—Registered May 3. Capital, £1,000 in 1,000 shares of £1 each. Kinema proprietors, etc. Solicitors: Levy and Co., 240, High Holborn, W.C.1. Registered office: 240, High Holborn, W.C.1.

West Coast Amusements, Ltd.—Registered April 30. Capital, £100 in 100 shares of £1 each Amusement caterers and kinema proprietors, etc. Whilma H. Wilkie, 308, Portland Court, New Brighton, Ches. (director of Loops, Ltd.), is the first director. Qualification: One share. Secretary: C. L. Carrington. Registered office: "Sportsland," 118-120, Freeman Street, Grimsby.

D. Flacks Estates, Ltd.—Registered May 5. Capital, £1,000 in 1,000 shares of £1 each. To acquire land and buildings, to erct flats, hotels, kinemas, etc. David Flacks, 19, Old Hall Road, Broughton Park, Salford, 7, gown merchant, is permanent managing director. Qualification: 10 shares. Remuneration: As fixed by the company. Solicitors: Bernard Kuit and Steinhart, 83, Bridge Street, Manchester. Registered office: 1 and 3, Raven Street, Pendleton, Lancs.

CHANGES OF NAME

Northfleet Cinemas, Ltd.—199, Piccadilly, W.1. Name changed to Wardona Cinema (Northfleet), Ltd., on April 12, 1941.

INCREASES OF CAPITAL

Blacks Gateshead Theatre, Ltd., 167-170, Fleet Street, E.C.4.—The nominal capital has been increased by the addition of £20,000 in £1 ordinary shares beyond the registered capital of £25,000. The company resolved to acquire 19,995 fully paid shares in Blacks Sunderland Theatre, Ltd., by an allotment of an equal number of shares of this company.

MORTGAGES AND CHARGES

Regal (Grays), Ltd., 52, Shaftesbury Avenue, W.1.—Debenture, dated April 7, 1941, to secure £20,000. Holders: Thirty-Three Property Trust, Ltd., 14, Parson Street, Hendon, Middlesex.

WARNER RESULTS

Warner Bros. Pictures (U.S.) received a net income for 1940 of $2,747,473, compared with $1,740,908 in 1939.

After payment of tax amounting to $838,000, against $687,000, the surplus carried forward was raised from $1,612,047 to $4,445,331.

Firm Features in Dull Market

WAR developments have naturally restricted business in kinema and kindred shares as in every other section of the Stock Exchange.

For the most part no change is to be recorded in prices on the week and where movements have taken place they are mostly adverse. The firm features are Moss Empires ordinary, which have risen 6d. to 12s., and P.C.T. 7 per cent. preference, which is 4½d. on the right side at 19s. 4½d.

All the other changes are slight for the most part. General Theatres debentures have lost £1 at £63, and the preference are a shade lower at 1s. 10½d. The 4½ per cent. new debentures of Gaumont-British are 10s. lower at £61; P.C.T. 7½d per cent. preferred ordinary have fallen 6d. to 10s. 4½d.; Gaumont-British ordinary 3d. to 1s. 3d., whilst Odeon ordinary and Stoll Theatre Corporation are 1½d. easier at 4s. 4½d. and 7½d. respectively.

SHARE MARKET

	Last week.	This week.	Movement.
African Theatres Ord. ..	31/3	31/3	—
Assoc. Brit. Pic. Corp. 5/- Ord.	4 10½	4 10½	—
.. 6% Pref.	13/9	13/9	—
.. 5% Debs.	£91½	£91½	—
A.P.P.H. Ord.	5/-	5/-	—
Baird Tel. 20% Pref. Ord. 2/6	3	3	—
.. Defd. Ord. 2/6 ..	1½	1½	—
Brit. & Dom. Films £1 ..	2½	2½	—
Brit. Lion Pref. 10/- ..	3/-	3/-	—
Capital & Prov. News 5/- ..	9	9	—
Gaumont British Ord. 10/-	1/6	1/3	— -/3
.. "A" Ord.	6	5/6	— —
.. 5½% 1st Pref.	5/10½	5/10½	— —
.. 4½% New Debs. ..	£61½	£61	— 10
General The. Pref.	2/-	1/10½	— -/1½
.. 6½% 1st Mort. Deb. ..	£64	£63	— £1
Mde. Tussaud New 1/- Def.	6	5/6	— —
.. £1 Prefd. Ord. ..	2/-	2/-	— —
Moss Empires £1 Ord. ..	11/6	12/-	— -/6
.. £1 Cum. Pref. ..	13/9	13/9	— —
Odeon 5/- Ord.	4/6	4/4½	— -/1½
.. 6% Cum. Pref. ..	11/-	11/-	— —
.. 5% Debs.	£72½	£72½	— —
P.C.T. 7½% Pfg. Pf. Ord. ..	10/10½	10/4½	— -/6
.. Cum. "A" Pref. £1 ..	18/9	18/9	— —
.. Cum. "B" Pref. £1 ..	16/3	16/3	— —
.. Const. 7% Pref. ..	19/-	19/4½	— -/4½
Sound City (Films) 6% Pref.	2/3	2/3	— —
Stoll Th. Corp.	5/9	5/7½	— -/1½
Twentieth Cent. 6% Pref. ..	3/3	3/3	— —
Union Cinemas Ord.	2½	2½	— —
.. 1st Pref.	2/6	2/6	— —
.. 2nd Pref.	1/10	1/10	— —
Union Cine. Sub. Props. 6% Pf.	10/6	10/6*	— —

£1 shares unless otherwise stated. * Nominal.

KINEMAS, LTD. TO PAY 2½ PER CENT

Kinemas (South Africa) first and final dividend for the past year is to be 2½ per cent., compared with a final of 4 per cent. a year ago, making 9 per cent. for the year.

The meeting is to be held at Johannesburg on May 21, but owing to postal delays the balance-sheets have not yet reached this country.

Continued from page 6

LONDON TRADE SHOW DIARY

Wednesday—continued

High Sierra (*Warner*)

Phœnix Theatre. **2.30 p.m.**

Cast: Ida Lupino, Humphrey Bogart, Alan Curtis, Arthur Kennedy, Joan Leslie, Henry Hull, Henry Travers, Jerome Cowan. **Director:** Raoul Walsh.

A first-class, excitement-packed story by the author of "Little Cæsar" is "High Sierra," with Humphrey Bogart as "the last of the Dillinger mob," and Ida Lupino as his sweetheart. Bogart plays Roy Earle, a strange sort of criminal to whom crime is an unpleasant but nevertheless necessary business. Miss Lupino is seen as the girl who loves him so much that she eventually causes his downfall. Another member of the cast whose devotion helps in the gangster's final undoing is a small and lovable wire-haired terrier.

The Great Plane Robbery (*Columbia*)

G.-B. Theatre, Wardour Street. **2.30 p.m.**

Cast: Jack Holt, Stanley Fields, Vicki Lester, Noel Madison, Granville Owen, Theodore Van Eltz, Hobart Cavanaugh. **Director:** Lewis D. Collins.

"The Great Plane Robbery" presents Jack Holt as a private detective employed by an insurance company to keep alive a convict released from prison who has a life insurance policy due to expire in ninety days. The company believe that he is in danger of being murdered before the termination of the policy, and Holt, trailing the ex-racketeer, boards a transcontinental airliner, on which his quarry with two friends are travelling The liner is held up during the night by the crooks, and the pilot and stewardess are forced to land the plane near a secluded hunting lodge where the gang leader, played by Stanley Fields, is waiting for them. The passengers are told that they will be held until Colson, the racketeer, played by Noel Madison, discloses the whereabouts of his fortune, but complications arise when the gang discover over the radio that an insurance detective is among the passengers. They suspect Homer Pringle, a salesman, played by Hobart Cavanaugh, and Holt, whom they believe to be an ex-convict, takes advantage of this, and, with the assistance of the salesman, traps the gang, and saves the racketeer.

Free and Easy (*M-G-M*)

Cambridge Theatre. **2.30 p.m.**

Cast: Ruth Hussey, Robert Cummings, Nigel Bruce, Reginald Owen, Donald Meek, Judith Anderson, Forrester Harvey. **Director:** George Sidney.

Whimsical humour in the smart Ivor Novello style highlights a romantic love story in "Free and Easy," which is based on his Broadway and London stage hit of a few seasons ago, "The Truth Game."

Comedy situations arise from the various expedients the impecunious socialites employ to keep "in the swim," their flirtations with wealthy women, their escapes from creditors, and other adventures punctuated with rapier-like dialogue. Locales are lavish, ranging from homes of the ultra-social set to fashionable night clubs and gambling casinos, "society day" at the races, and other glimpses into smart society against which the fads and foibles of to-day are played for hilarity's sake.

Amid the comedy runs a love story, in which a playboy is regenerated into a man with a purpose through the understanding of a woman. Elaborate costumes are worn at reproductions of important social functions, lending colour to opulent settings.

Reissue of Brilliant Comedy

Robert Donat and Jean Parker who star in THE GHOST GOES WEST, now being re-issued by British Lion

"Dangerous Moonlight"

TRADE SHOW POSTPONED

Owing to circumstances over which they have no control, RKO-Radio announce that the Trade presentation of "Dangerous Moonlight," arranged for to-day at the Cambridge Theatre, will not now take place.

Produced in Great Britain at the Denham Studios with Anton Walbrook in the starring rôle, "Dangerous Moonlight" is the most important motion picture ever produced by RKO-Radio in this country. Ticket applications have been numerous, and RKO-Radio have done their utmost to notify as many exhibitors as possible of the postponement by means of individual communication. A new Trade show announcement will be forthcoming as soon as possible, when a further ticket allocation will be made.

Manchester Corporation Emergency Committee has refused to grant an application for permission to exhibit films in public air raid shelters.

Although asked by the military authorities to arrange for Sunday kinema opening, the Barrow-in-Furness Watch Committee have decided to take no action.

BRITISH LION SCOOP

"The Ghost Goes West"

SINCE the announcement by S. W. Smith, managing director of British Lion, that his company had made a deal for the release of Alexander Korda's scintillating comedy, "The Ghost Goes West," numerous inquiries have been received by British Lion from exhibitors up and down the country.

They will be interested, therefore, to learn that "The Ghost Goes West" will be Trade shown on Monday next, May 19, at 2.30 p.m. at the Gaumont British private theatre.

What, perhaps, is the most striking feature of this brilliant Alexander Korda offering is its timeliness. The brilliant direction is in the hands of Rene Claire, the creator of "A Nous La Liberte," "Le Million" and "Sous Les Toits de Paris."

The cast is headed by Robert Donat, Jean Parker and Eugene Pallette, and supported by Elsa Lanchester, Hay Petrie, Everley Gregg, Morton Selten, Elliot Mason and Patricia Hilliard.

Robert Donat plays a dual rôle. He is seen as Murdoch Glourie, the pleasure-loving son of Old Glourie, chieftain of the clan Glourie. Old Glourie dies and Murdoch follows him when, attacked by six of the rival clan, he takes refuge behind a gunpowder keg just as it explodes. But there is no rest for Murdoch who, as a result of his ignominy, is destined to walk the earth as a ghost until reparation is made. Two hundred years later, Donald Glourie, direct descendant of Murdoch, is besieged by creditors. His only assets are Glourie Castle and its ghost. Peggy Martin (Jean Parker), daughter of an American millionaire (Eugene Pallette), persuades her father to buy the castle and transport it to America.

The script, which Robert E. Sherwood adapted from a story by Eric Keown in *Punch*, takes a hilarious turn when Pallette dismantles and transports the castle to America, and the "ghost" goes along.

A typical scene is the one in which the ghost, whom the millionaire has decided to use as a ballyhoo for his line of food products, arrives in America and is given an official reception and a police-escorted ride up Fifth Avenue. From then the subtle satire gathers laugh-splitting momentum. The "ghost," frightened by his strange environment, vanishes and the flesh-and-bone descendant Donald is called upon to double for him at the grand reception the millionaire has planned in the ludicrously restored and modernised castle, to introduce his famous shade to the gentlemen of the Press.

The story has a knock-out surprise comedy ending, which is a delight both graphically and acoustically.

PLYMOUTH KINEMA REOPENS

The ban imposed by the Chief Constable of Plymouth on kinema performances was lifted as from Monday, May 5, the houses receiving his permission to reopen including the Royal, Gaumont and Odeon, the three largest in the city, as well as the Belgrave, Mutley, and the State, St. Budeaux.

Performances are beginning before dinner time, the closing hour being 8 p.m. It is stated that there is a possibility of an extension of hours in the near future.

N.WALES SECTION MEETING

Affected by Blitz Aftermath

Officers of the North Wales Section of the North-Western branch of the C.E.A. experienced a feeling of unmitigated disappointment at the extraordinarily poor attendance at the section meeting and at the Trade show of "Love on the Dole," at Llanwrst last week.

The venue itself was certainly not too easy of access, but apart from that, in view of number of incidents on the Merseyside battle front, which had repercussions in North Wales, many exhibitors were absorbed by other and more urgent tasks.

Undauntedly, E. H. Whittell, vice-chairman of the North-Western branch, made a special journey through to Llanwrst.

After the trade show, Anglo-American Film Corporation provided luncheon for exhibitor guests at the Victoria Hotel, and after the meeting Mr. and Mrs. E. H. James, of the Luxor, hospitably entertained the visitors to tea.

Blackpool Watch Committee has granted permission to the Blackpool Information Committee to exhibit a Ministry of Information film in a public kinema on a Sunday afternoon to be arranged.

Northampton Watch Committee reports that Sunday kinema opening for the March quarter and including a part of the December quarter has resulted in a sum of £216 being available for charity.

MY OLD DUTCH
INTERNATIONAL FILM RENTERS LTD.

The Strawberry Blonde

Directed by
RAOUL WALSH

ALWAYS A BRIDE

ROSEMARY LANE
GEORGE REEVES
JOHN ELDREDGE
VIRGINIA BRISSAC
FRANCIS PIERLOT
Directed by NOEL M. SMITH

MAY 22 at 2·30 P·M
TRADE • PHOENIX
SHOWS
MAY 22 at 11·0 A·M

MARK OF SHOWMANSHIP

...UMPHREY BOGART
IDA LUPINO

HIGH SIERRA

ALAN CURTIS • ARTHUR KENNEDY • JOAN LESLIE • HENRY HULL • HENRY TRAVERS

Directed by
RAOUL WALSH

MAY 21 at 2:30 P.M.
...NIX Theatre
MAY 21 at 11 A.M.

"Lady with Red Hair"

WB
MARK OF SHOWMANSHIP

South of Suez

GEORGE BRENT
BRENDA MARSHALL
GEORGE TOBIAS

JAMES STEPHENSON
LEE PATRICK
ERIC BLORE

DIRECTED BY **LEWIS SEILER**

MAY 20[illegible] AT 11[illegible]

[illegible]ENIX *Theatre*
MAY 20TH AT 2:30 P.M

Edward G. ROBINSON

THE MAN BREAKER

EDNA BEST • EDDIE ALBERT

ALBERT BASSERMAN • GENE LOCKHART
OTTO KRUGER • NIGEL BRUCE • MONTAGU
LOVE • JAMES STEPHENSON

directed by
WILLIAM DIETERLE

WB MARK OF SHOWMANSHIP

WARNER'S NEW BATCH

Scenes from five of the important Warner offerings which Max Milder is Trade showing shortly. 1. LADY WITH RED HAIR, with Miriam Hopkins, Claude Rains and Richard Ainley. 2. THIS MAN REUTER, with Edward G. Robinson, Edna Best, Albert Basserman, Montagu Love, and Nigel Bruce. 3. HIGH SIERRA, with Ida Lupino and Humphrey Bogart. 4. SOUTH OF SUEZ, with George Brent, George Tobias and Miles Mander. 5. THE STRAWBERRY BLONDE, with James Cagney, Olivia de Havilland, Rita Hayworth, and Alan Hale

News from Scotland

CLUB LUNCHEON—SCOTS PIONEER—C.T.B.F. AID FOR SAILORS

AT last Friday's monthly luncheon of the Cinema Club, although the original speaker intended was unable to appear, a very informative address was given to the members by Albert J. Mackie, of the *Scottish Daily Express*, better known to Glasgow readers as "Macnib." His recollections from the early days proved very interesting even to the Trade members present.

In his view the kinema represented wealthy and sound values in our national life and was helping the community to live through its hardest times. He thought the whole country was indebted to the kinemas for the work of uplift and encouragement they were doing.

For some unaccountable reason the attendance was rather poor, and President Beveridge made an urgent appeal for better support. He particularly emphasised that the next luncheon in June would be Ladies' Day. Seven new applications for membership were read and the meeting fittingly concluded with John Healy proposing a vote of thanks to Mr. Mackie, which was heartily accorded.

Kinema Pioneer

John Chalmers, one of the best known figures in Scottish Trade circles was featured in a Glasgow newspaper last week in an interview with the film critic. His reminiscences since the showing of his first films in Glasgow in 1896 made interesting reading.

Trade and Mariners

Out of the share of the proceeds of the recent Cinema Sundays, which as already announced, have beaten all previous records by over £900, the committee of the Scottish C.T.B.F. last week decided to endow a cabin at a cost of £100 for the British Sailors' Society activities in Scotland.

Show for Blitz Victims

Last Sunday evening a special entertainment was given in the King's, Bridgeton, Glasgow, in aid of recent air raid victims.

A packed house testified to the popularity of the appeal and a considerable sum is likely to accrue for this very deserving fund.

A. W. Hall, manager, King's Theatre, Dundee (Gaumont-British), who is in charge of a depot for knitted comforts for the Navy, has received a cheque for £100 subscribed for by the British staff of the Anglo-Iranian Oil Co., Ltd., at Iran, "as a practical recognition of the great work which is being carried out by your organisation."

Tom Scott, of Muirkirk, Ayrshire, is a two-job man. In the daytime he is a postman, at night he's an operator in the local kinema. And he likes it. When he delivers a letter to a house he does a spot of publicity by telling whoever answers his knock: "We've a good show on to-night. You'd better come along." Muirkirk is a mining village, and special miners' matinées are run at 10.30 a.m. at the kinema.

Kinema Sunday

EDINBURGH CHURCH PROTEST

The first protest against the decision to hold a Kinema Sunday in Edinburgh on behalf of war and other charities came last week from the Edinburgh Presbytery of the Church of Scotland.

A resolution was adopted expressing deep concern regarding what were described as increasing encroachments on the sanctity of the Lord's Day in Edinburgh, particularly during the past months of war. The resolution specially expressed disappointment at the sanction given by the magistrates, despite a protest by the Presbytery, to proposals for a Kinema Sunday in Edinburgh.

"They have done this in the name of charity," said the Rev. Dr. W. A. Guthrie, in moving the resolution, "but you cannot sanctify the opening of kinemas on Sunday by calling it charity."

WAR FILMS FOR THE HEBRIDES

The people of Lewis and Harris, in the Outer Hebrides, are being visited this week by a Ministry of Information film unit, accompanied by a war commentator, and shown how the rest of the nation is facing battle. Stornoway was the first town visited.

The films shown include "Britain Can Take It," and "Neighbours Under Fire," and the islanders will view with special interest films depicting the war at sea, in which so many of them are taking part.

The kinema van is equipped to show sound films in halls and schoolrooms which have no electricity. Commentator will be the Rev. David M'Queen Paisley, himself a Highlander.

RKO-Radio Sign Ginger Rogers

A cable from Hollywood announces that RKO-Radio have signed Ginger Rogers for a further three-year period with the studio. Her first film under her new contract will be "Week-end for Three."

This follows the news that the star's latest film, "Kitty Foyle," after breaking records in all parts of America, is proving a major attraction at the Gaumont, Haymarket, where it commenced its initial West End pre-release run on May 4.

A typical scene from the Cockney cavalcde MY OLD DUTCH, featuring Gordon Harker and Michael Hogan (International)

LIVERPOOL STEPS OUT FOR S.O.

LIVERPOOL exhibitors are gratified by the decision of the City Council to submit a draft order to the Secretary of State for sanction for Sunday kinemas. Thus another almost impregnable bastion of resistance has fallen.

There was some opposition in the Council Chamber on May 7, and not all of the discussion was quite relevant to the subject. For instance, there was an attempt to link it up with Sunday games. Sunday kinemas, said one alderman, was not a war-time measure. If they opened, they would be for everybody and for all time.

"Those who do not want Sunday entertainment can keep away," retorted a lady councillor.

Winding up the debate, Ald. A. E. Shennan mentioned that representations had been made by the military and naval authorities, as well as by employers of labour for Sunday entertainment and recreation.

By 36 votes to 13, the Council approved an addendum to the formal resolution, asking the police to make it a condition that children under 16 be not admitted to the Sunday shows.

There was very little support for a motion that only members of the Forces should be admitted to Sunday kinemas.

DONCASTER EXHIBITORS REJECT S.O.

Offending Clause

NO FURTHER ACTION TO BE TAKEN

LETTERS from Doncaster exhibitors were read at a meeting of the Doncaster Watch Committee, which stated that six of nine proprietors were not desirous of S.O. in accordance with amended conditions. One condition objected to provides that a third of the accommodation should be reserved for members of the Forces, who were to be admitted at half-price.

The Watch Committee's recommendation was that no further action should be taken.

F. C. Trotter moved a reference back of the minute and said that negotiations should be continued with the exhibitors. With that reservation clause deleted, Doncaster could have S.O. People with religious views should be broadminded these days.

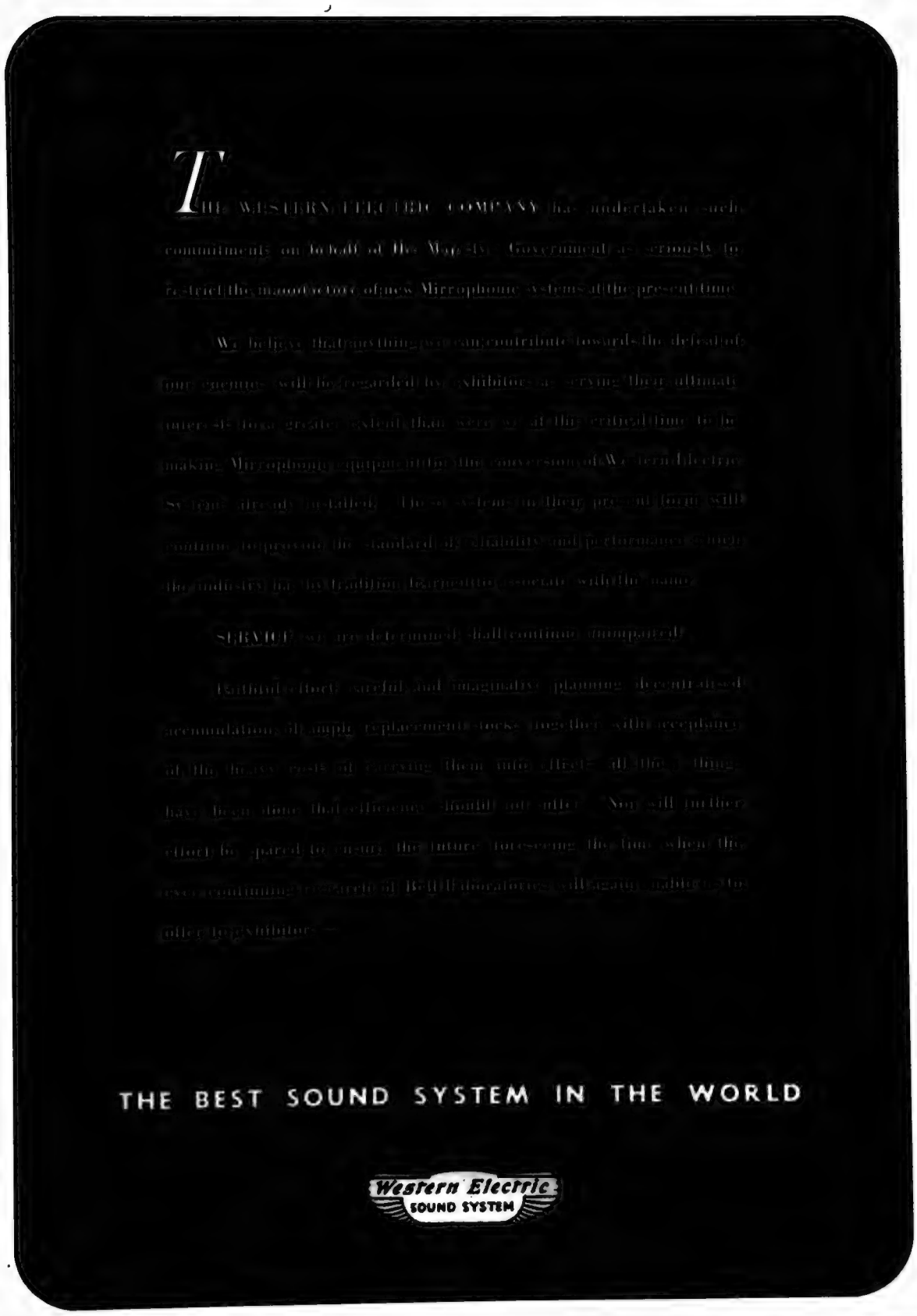
S. Auckland said without the clause, S.O. for members of the Forces, as originally intended, would be a myth.

Ald. S. Morris, chairman, said a majority of the exhibitors did not want S.O. He advocated a confirmation of the recommendation. If opponents were not satisfied, a resolution for the general opening of kinemas should be put forward. The recommendation that no further action be taken was approved by a large majority.

TYSELEY, ACOCKS GREEN, REOPENS

Closed since it was damaged by incendiaries towards the end of last year, the Tyseley, Warwick Road, Acocks Green, Birmingham, reopened on Monday last. The damage was mainly confined to the roof and was not of a serious character.

The Tyseley is now in charge of Charles Brambleby, who in pre-war days was on the kinema publicity staff of Sheffield, Ltd



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Show for Blitz Victims

Last Sunday evening a special entertainment was given in the King's, Bridgeton, Glasgow, in aid of recent air raid victims.

A packed house testified to the popularity of the appeal and a considerable sum is likely to accrue for this very deserving fund.

A. W. Hall, manager, King's Theatre, Dundee (Gaumont-British), who is in charge of a depot for knitted comforts for the Navy, has received a cheque for £100 subscribed for by the British staff of the Anglo-Iranian Oil Co., Ltd., at Iran, "as a practical recognition of the great work which is being carried out by your organisation."

Tom Scott, of Muirkirk, Ayrshire, is a two-jobbers. In the daytime he is a postman, at night he's an operator in the local kinema. And he likes it. When he delivers a letter to a house he does a spot of publicity by telling whoever answers his knock: "We've a good show on to-night. You'd better come along." Muirkirk is a mining village, and special miners' matinees are run at 10.30 a.m. at the kinema.

Kinema Sunday

EDINBURGH CHURCH PROTEST

The first protest against the decision to hold a Kinema Sunday in Edinburgh on behalf of war and other charities came last week from the Edinburgh Presbytery of the Church of Scotland.

A resolution was adopted expressing deep concern regarding what were described as increasing encroachments on the sanctity of the Lord's Day in Edinburgh, particularly during the past months of war. The resolution specially expressed disappointment at the sanction given by the magistrates, despite a protest by the Presbytery, to proposals for a Kinema Sunday in Edinburgh.

"They have done this in the name of charity," said the Rev. Dr. W. A. Guthrie, in moving the resolution, "but you cannot sanctify the opening of kinemas on Sunday by calling it charity."

WAR FILMS FOR THE HEBRIDES

The people of Lewis and Harris, in the Outer Hebrides, are being visited this week by a Ministry of Information film unit, accompanied by a war commentator, and shown how the rest of the nation is facing battle. Stornoway was the first town visited.

The films shown include "Britain Can Take It," and "Neighbours Under Fire," and the islanders will view with special interest films depicting the war at sea, in which so many of them are taking part.

The kinema van is equipped to show sound films in halls and schoolrooms which have no electricity. Commentator will be the Rev. David M'Queen Paisley, himself a Highlander.

RKO-Radio Sign Ginger Rogers

A cable from Hollywood announces that RKO-Radio have signed Ginger Rogers for a further three year period with the studio. Her first film under her new contract will be "Week-end for Three."

This follows the news that the star's latest film, "Kitty Foyle," after breaking records in all parts of America, is proving a major attraction at the Gaumont, Haymarket, where it commenced its initial West End pre-release run on May 4.

A typical scene from the Cockney cavalcade MY OLD DUTCH, featuring Gordon Harker and Mitchel Hogan (International)

LIVERPOOL STEPS OUT FOR S.O.

LIVERPOOL exhibitors are gratified by the decision of the City Council to submit a draft order to the Secretary of State for sanction for Sunday kinemas. Thus another almost impregnable bastion of resistance has fallen.

There was some opposition in the Council Chamber on May 7, and not all of the discussion was quite relevant to the subject. For instance, there was an attempt to link it up with Sunday games. Sunday kinemas, said one alderman, was not a war-time measure. If they opened, they would be for everybody and for all time.

"Those who do not want Sunday entertainment can keep away," retorted a lady councillor.

Winding up the debate, Ald. A. E. Shennan mentioned that representations had been made by the military and naval authorities, as well as by employers of labour for Sunday entertainment and recreation.

By 36 votes to 13, the Council approved an addendum to the formal resolution, asking the police to make it a condition that children under 16 be not admitted to the Sunday shows.

There was very little support for a motion that only members of the Forces should be admitted to Sunday kinemas.

DONCASTER EXHIBITORS REJECT S.O.

Offending Clause

NO FURTHER ACTION TO BE TAKEN

LETTERS from Doncaster exhibitors were read at a meeting of the Doncaster Watch Committee, which stated that [illegible] proprietors were not desirous of S.O. in accordance with the Defence Regs. One exhibitor objected to provision that a third of the accommodation should be reserved for members of the Forces, who will [illegible] at matinees.

The Watch Committee's recommendation was [illegible] but it was agreed to [illegible].

F. C. Trotter moved a letter be sent to the members and said that [illegible] should be continued with the exhibitors. What [illegible] reservation must be made. Doncaster could have S.O. [illegible] Sunday was [illegible] be discontinued these days.

S. Auck said he [illegible] the clause, S.O. for members of the Forces, as originally intended, would be a move.

Ald. S. Morris, a [illegible] and proprietor of the exhibitors did not want S.O. He advocated a confirmation of the recommendation. If opportunity were not taken, a resolution for the general opening of kinemas should be put forward. The recommendation that no further action be taken was approved by a large majority.

TYSELEY, ACOCKS GREEN, REOPENS

Closed since it was damaged by enemy action towards the end of last year, the Tyseley, Warwick Road, Acocks Green, Birmingham, reopened on Monday last. The damage was mainly confined to the roof and was not of a serious character.

The Tyseley is now in charge of Charles Brambleby, who in pre-war days was on the kinema publicity staff of Sheffield, Ltd.

THE WESTERN ELECTRIC COMPANY has undertaken such commitments on behalf of His Majesty's Government as seriously to restrict the manufacture of new Microphone systems at the present time.

We believe that anything we can contribute towards the defeat of our enemies will be regarded by exhibitors as serving their ultimate interests to a greater extent than were we at this critical time to be making Microphone equipment for the conversion of Western Electric Systems already installed. These systems in their present form will continue to provide the standard of reliability and performance which the industry has by tradition learned to associate with the name

SERVICE we are determined shall continue unimpaired

Untiring effort, careful and imaginative planning, decentralised accumulation of ample replacement stocks, together with acceptance of the heavy costs of carrying them into effect—all these things have been done that efficiency should not suffer. Not will further effort be spared to ensure the future, foreseeing the time when the ever continuing research of Bell Telephone Laboratories will again enable us to offer to exhibitors—

THE BEST SOUND SYSTEM IN THE WORLD

Western Electric SOUND SYSTEM

"RAGE IN HEAVEN"

Robert Montgomery and Ingrid Bergman, the stars of RAGE IN HEAVEN (M-G-M), which is reviewed in this issue. George Sanders, Lucile Watson and Oscar Homolka are also in the cast

Ingenuity in "Jeannie" Sets

ECONOMY ON TANSA PRODUCTION

ESSENTIAL building materials are so severely rationed nowadays that an art director has to use his ingenuity when he plans his budget for a picture.

When Duncan Sutherland came to plan the sets for "Jeannie," film version of the famous stage play starring Michael Redgrave and Barbara Mullen, he found that he had to do the job with one-third less raw material than in ordinary times. This gave him enough material to build all the big sets necessary for the film, but left nothing over for small scenes and inserts, so Sutherland constructed the big sets in such a way that they could be used over again.

The biggest set in the film represents a luxury hotel in Vienna. When all the long camera shots had been taken, Sutherland revamped the reception room and turned it into a dining hall; he revamped a corner of the foyer into a lingerie shop, and turned the reception desk in the hotel into the counter of a bank by repainting the plaster to look like alabaster.

Revamping Sets

"Actually," says Sutherland, "I have always been in favour of doing this. If you revamp a scene and photograph it from a different angle, it is just as good as building a new scene. I have often suggested doing this in the past, but British producers always have a sort of phobia against it, they prefer new sets to be built if only for a shot which takes a few seconds, thereby giving the art department extra work and raising the whole cost of production. I will go so far as to say that a little discipline in these matters imposed by the war situation has done the British film Industry and British film producers a lot of good if it forces them to plan out a picture very carefully before they start building the sets."

"Jeannie," now in its fourth week at Denham, is produced by Marcel Hellman and directed by Harold French.

Gamble that Succeeded

With "Jeannie" nearing completion, Marcel Hellman tells me that he believes that the gamble which he took in starring Barbara Mullen has been more than justified.

Miss Mullen is as far removed from the ordinary screen type as it is possible to imagine, and although she was a great success in the play there were many people, when Hellman bought the film rights, who advised him to find someone else for the part. But Hellman believed that if only Barbara could make a quick transition from stage to screen technique he would have in her a star comparable to his earlier discovery, Elisabeth Bergner, whom he cast in her first talkie.

"My belief," says Hellman, "is that, due to war, there is a hankering after more realistic stories and stars, and I think that the public is growing tired of the stereotyped screen face. Barbara, I think, will fill a very definite need."

Michael Redgrave and Barbara Mullen in a scene from the Tansa production of JEANNIE, directed at Denham by Harold French for G.F.D. release

CORFIELD'S NEW SUBJECT

"He Found a Star"

John Corfield's latest film is now in its third week at the Riverside Studios. Without any preliminary fuss, "He Found a Star," which co-stars Vic Oliver and Sarah Churchill, went into production and is now well up to schedule.

Supporting the co-stars is an excellent cast which includes Barbara Everest, J. H. Roberts, Douglas Evans, Joan Greenwood, Evelyn Dall, Gabriel Brune, and that charming little singer Peggy McCormick. Included also in the cast is a coloured boy singer of whom John Corfield has great hopes. The boy—Uriel Porter—was heard on the B.B.C. and immediately signed for a part in "He Found a Star."

The film, which is a musical, should give the boy and the other singers plenty of opportunity, containing as it does numbers composed by Manny Sherwin and other famous song writers. John Paddy Carstairs is directing, Tony Nelson Keys, production manager; Ernie Palmer, camera; Danny Chorlton, editing; Alfred Younger, supervising art director, with Ward Richards. The whole is under the supervision of John Corfield and the film will be released by General Film Distributors.

"QUIET WEDDING"

Second West End Premiere

Acclaimed as one of the best pictures of recent years, "Quiet Wedding," produced by Paul Soskin, and released by Paramount, makes a triumphant return to the West End, where it will have a second "premiere" at the Carlton, opening for a special run this week-end.

This outstanding British comedy, with Margaret Lockwood and Derek Farr in the leading rôles, played to record business at the Plaza for one month at its premiere presentation at the beginning of the year, since when it has reaped a rich box-office harvest on release a few weeks ago, establishing itself as an important milestone in the forward march of British film prestige, and Paul Soskin as a producer of front rank box-office entertainment.

It is almost a record for any film to be re-premiered within a month or two of its first showing in the West End, especially at such an important theatre as the Carlton, show-place of Paramount's most important productions, but Soskin's brilliant comedy is undeniably the right type of entertainment for these times, and we feel sure that "Quiet Wedding" will continue its triumphant box-office progress.

THREE IN WORK FOR BUTCHER

Elsie and Doris Subject

Three pictures are actually in production for Butcher's, it is announced by F. W. Baker. They are:—

"Facing the Music" on the floor at Rock Studios, with Bunny Doyle, H. F. Maltby, Betty Driver, Gus McNaughton, and a well-known cast—being directed by Maclean Rogers.

"Shepherd of the Hills," featuring sheep dog Ben, is in production on location, for exteriors—cast has been selected and will be announced in due course.

"Flickers," in which Butcher's are interested, is on the floor at Highbury Studios, being produced by Pan-European Films, and directed by Lawrence Huntington.

Elsie and Doris

The first film starring Elsie and Doris Waters will go on the floor in July, or as soon as studio accommodation has been acquired. It will be remembered that Walton-on-Thames Studios were acquired by the Air Ministry, and Butcher's have to seek available space at other studios.

"THE FIRST OF THE FEW"

George King to Announce Cast

Important decisions and negotiations being concluded by George King and John Stafford for British aviation's "The First of the Few," saga of Reginald Mitchell, creator of the Spitfire, and contracts are now in course of preparation for signing.

We shall be able to announce in our next issue details of stellar assignments and distribution arrangements of front rank importance to exhibitors.

"The First of the Few" is unquestionably a film of world-wide proportions, in both box-office valuation and British film prestige, and the details indicated will therefore prove without doubt the intention of British aviation to produce this epic story of the evolution of the Spitfire as a major contribution to screen history.

BRITISH NATIONAL

"The Common Touch" Starts Next Week

Work on British National's "The Common Touch" will start next week with John Baxter producing and directing, and Greta Gynt, Geoffrey Hibbert and Joyce Howard in the leads. The full cast is not yet available, but a number of well-known players will be appearing in the variety sequences.

British National plans to start work, almost concurrently with "The Common Touch," on another subject for which negotiations are at present being made.

BLAKELEY'S NEXT

"Pets of the Regiment"

Preparations are well advanced by G. E. Blakeley for the production of his next film, the original title of which, "Home Guard," has been altered to "Pets of the Regiment."

Harry Korris and Frank Randlem, the well-known music-hall stars, have been signed.

SPECIAL RKO-RADIO SHORTS

WENDELL WILLKIE FEATURED

Following the great national interest in Wendell Willkie, President Roosevelt's presidential rival and keen supporter of "full aid to Britain," RKO-Radio have brought from America two special short subjects prominently featuring this renowned politician.

No. 5 and 12 of a series entitled "Information, Please," the subjects reveal an entirely new facet of kinematic entertainment. In the narrative, a special questioner interrogates a panel of experts on subjects of international interest. It is as one of the panel that Mr. Willkie is seen.

Since America and Britain are so closely associated to-day, the films will undoubtedly prove a major attraction in all parts of the country.

In order that exhibitors may have an immediate opportunity of viewing the new shorts, RKO-Radio have decided upon Trade presentation next week. The first will precede the showing of "Footlight Fever" at the RKO-Radio Private Theatre on Wednesday next at 11 a.m., and the other featurette will be screened prior to the Trade show of "Repent at Leisure" at the Cambridge Theatre on the same day at 2.30 p.m.

LUBITSCH'S LATEST PICTURE

"Terrific U.S. Grosses"

A long descriptive cable to United Artists underlines in enthusiastic sentences that Ernst Lubitsch has produced a terrific picture in "That Uncertain Feeling," and general agreement that it is "The best picture he has ever made." Cable quotes telegram to Lubitsch made W. G. Van Schmus, managing director of New York's Radio City Music Hall, the biggest de luxe movie palace on earth. After screening the picture Mr. Van Schmus wired Lubitsch: "Have just seen 'That Uncertain Feeling' with our staff in crowded preview room. Picture received uproarious reception and is definitely picture which we are glad and proud to run. Please accept our congratulations for the real Lubitsch touch."

Cable concludes: "Van Schmus feeling for 'That Uncertain Feeling' gives us all wonderful feeling and corroborates what we already knew that this Lubitsch masterpiece is all set for terrific grosses here and everywhere."

£250 FOR N. IRISH RELIEF

A cheque for £250 has been contributed by the American Film Corporation Relief Fund to the Lord Mayor of Belfast's Air Raid Relief Fund.

The directors of the Imperial Picture House, Belfast, have decided to give the proceeds of performances on Friday to the Fund. The directors are bearing the expenses and the full programme will be shown, including "Andy Hardy Meets Debutante."

BEBINGTON COUNCIL DEMANDS 5 PER CENT FOR S.O.

Conditions have been made by the Bebington and Bromborough (Cheshire) Council for Sunday shows to be given at the Lyceum and Rialto kinemas. The charity condition provides for the payment of 5 per cent. of the rateable value of kinemas to a fund controlled by the council, for such charitable objects as they consider expedient.

The licences also define staff conditions and the hours of opening.

NAMES in the NEWS

C. W. GROSVENOR, who for 13 years was foreman at the Scala, Wolverhampton, has been appointed Scala manager. For the last six months he has been foreman at the Gaumont, Wolverhampton.

H. M. BOYLE, manager of the Ritz, Whitton, Twickenham, is the latest recruit from the trade to join the R.A.F. He joined up on Saturday. His wife is now in charge at the Ritz.

R. K. MILNE, solicitor to the North-western branch, who was the first mayor of the newly created borough of Bebington, has been nominated for a vacancy on the directorate of the Liverpool Football Club.

Sam Nuttall, who has been manager of the Rex, Salford, is relinquishing his position and the Trade in order to become "mine host" at a hostelry in the Keighley district of Yorkshire. Mr. Nuttall was at the war-damaged Luxor, Hulme (now in the hands of the renovators). Before that he was at the Hippodrome, Hyde, and at the Weaste Cinema.

Flockton Foster, who has had a long experience in the theatrical world producing pantomimes and running big charitable functions, has become manager of the Wicker P.H., Sheffield, recently reopened after being damaged in an air raid.

Ken D. Edmondson, manager of the Gaumont Palace, Union Street, Plymouth, has been appointed manager of the Gaumont Palace, Chester, where he will take up his duties next week. He went to Plymouth about two years ago to manage the Palladium, Ebrington Street, and he has been in command at the Gaumont only about a couple of months. His successor there is W. J. Hall-Brooks, who has been manager at the Savoy, Union Street, Plymouth, for a number of years.

Edward Foss has just moved from the Tolworth Odeon to take charge of the West Wickham house of the same circuit.

A. L. Bustin, who left, after 14 years, to take up managerial duties at the Theatre Royal, Sunderland, has returned to his old firm, Shipman and King, for which company he is temporarily at the Astoria, Ruislip.

Injury from blast was sustained by **Robert F. Scott**, general manager of the Forum (A.B.C.), Liverpool, during a severe air raid on Liverpool. A near-by building caught fire. R. F. went to see if he could lend a helping hand to limit the damage, when a bomb dropped, the blast from which swept him off his feet and left him with a damaged ankle. He was taken to Broad Green Hospital, which by a happy coincidence is where our Liverpool correspondent spends quite a lot of his time with the A.F.S. on blitz and other nights. The opportunity for contact is mutually pleasurable, distressing though the circumstances may be. Meanwhile, Miss M. J. Downes, who was recently appointed assistant manager, is holding the Forum fort and is doing it remarkably well in face of unexampled difficulties.

Leon Zeitlin, well-known music-hall agent and impresario, has been appointed manager of the Regal, Altrincham. It is the first kinema managership in a lifetime associated with the entertainment world.

A presentation of a Westminster chimes clock has been made by the kinema and café staffs of the Gaumont Palace, Cheltenham, to **E. A. Gislingham** on his departure to join the R.A.F. The presentation was made by A. E. Case, circuit manager of the Gaumont-British Corporation, who opened the kinema in 1938. Mr. Gislingham paid generous tribute to the work of the staff, adding that he knew they would give **Cyril Bayliss**, his successor, the same service and co-operation that they had given him.

Succeeding **Mr. Booty** as manager at the G.-B. Havelock P.H. at Sunderland is **Robin Wood**, who has been manager at the G.-B. King's Theatre in the town for some time. Robin, a Novocastrian, joined for the Corporation about ten years ago, and since then has been stationed at several of their kinemas in different parts of the country. His staying in the Wearside town is appreciated by his many friends.

A. Butler, assistant manager of the Hippodrome, Liverpool, since March last, has been appointed manager of the Marina, Seacombe, Wallasey. He was previously assistant manager of the Trocadero, Liverpool. Son of J. Butler (manager of the Gaumont, Birkenhead), he now occupies a post at the Marina, in which his father spent 9½ years.

Killed in Raid

Mrs. Tryphenna Venn, formerly Miss Clark, for some years a member of the staff of the Astoria and Regal, Margate, was killed in the recent raid on Belfast. She was 25 years of age.

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The Value of Research

RCA'S BIG LABORATORY SCHEME

Fantasound in the Box

CONCENTRATION on research is the secret of a large number of the successes which have attended the production of American apparatus of various kinds. The potentiality of the U.S. home market is in itself a justification of the expense involved, and while much of the research undertaken may appear for a time barren of result, the "lucky strike" which follows months of patient endeavour makes the whole expenditure of time and energy worth while.

IMPORTANT among producers of apparatus for electrical purposes in the fields of sound transmission and television is the big Radio Corporation of America, better known to kinema interests as RCA. Capt. Atkinson, reproducer sales chief of the company in this country, sends me a brochure produced to celebrate the inauguration of a new and extensive research organisation by David Sarnoff, President of the Corporation.

OTTO SCHAIRER, vice-president in charge of research laboratories, outlined the plans which have been made to establish at Princeton, New Jersey, the main laboratory work, with a grateful review of the labours of pioneers who have developed the technique of sound at Long Island, Riverhead and Rocky Point, as well as in New York City.

LABORATORY workers at present number 300, of whom 200 are scientists and engineers, while the patent department totals 135, of whom 35 are patent lawyers.

AN inquiry from a projectionist regarding the changes which would have to be made in the projection room should Fantasound become universal, is certainly looking forward some. Many existing projection rooms would have to be enlarged to enable them to accommodate the additional equipment needed, although the existing sound-heads remain as an emergency channel. The extra equipment includes two new sound-head assemblies, three new amplifying channels, a fourth channel for the control or instruction track output, with filter circuits, two complete sets of rectifiers for speaker fields, and miscellaneous control apparatus.

FILM storage facilities would have to be doubled, since each reel of film would be accompanied by another reel of equal length carrying the sound. Rewinding and joining facilities and projection room personnel might need enlargement. It is, of course, probable that the system would be somewhat simplified as a result of progress, but the separate film for sound, separate sound-heads, and three amplification channels are basic.

FOR many years the regulations of the London County Council have been regarded by provincial licensing authorities as setting a standard in public safety which might act as a model. A case heard in a provincial court, which is reported on an earlier page of this issue, shows the importance atttached to this standard when it is adduced in evidence.

A GIRL patron ascending the stairs of a kinema slipped and sustained injuries, claiming on the grounds of structural defect. Evidence was given that the staircase was not defective, and that it complied with the standard laid down by so high an authority as the L.C.C. The case was dismissed, the judicial opinion being expressed that the case should never have been brought.

J. BENSON.

TERENCE CASEY AT THE TROC

Making the Patrons Sing

Visiting Terence Casey at the Trocadero, Elephant and Castle, I found that he had settled down well in his difficult job of carrying on the Quentin Maclean tradition of that famous house. The audience, he told me, was splendid and an evidence of its familiar manner is that patrons know him as "Ginger."

He has been able to vary his programmes from "Ten Minutes of Wagner" to the latest "swing" music and get away with it. He paid a very high tribute to Stanley Place, the Brenograph controller, and instanced one particular item which enhanced the concluding piece in the Wagner recital, "The Ride of the Valkyries," for when Terence told him about it he said: "Leave it to me, I'll fix it." His thunder cloud effects, plus the musical appeal, simply brought a storm of applause for the player which he had never before equalled.

Certainly the Brenograph effects in his present interlude about the Navy justified his eloquent tribute. This recital was of a topical and popular nature with many of the old naval ditties brought into the slide story. One serious musical composition played which reproduced the restless atmosphere of the main theme, "Fingal's Cave" or "Hebrides" Overture (Mendelsohn) was excellent. Did we have a few bars of it? No, we had the entire overture played with the utmost attention to the orchestral imitation of this fine organ combined with the excellent technique of the organist. As a contrast we had such popular numbers as "Shenandoah," "Sons of the Sea" and the evergeen, "Red, White and Blue." Many people argue that only Yorkshire audiences can really sing with a volume, but the Trocadero fans made me doubtful of the Northern claim.

A. W. O.

NEW APPARATUS DEMONSTRATED AT B.K.S. MEETING

Projectors—Rectifier Alloys—Pick-ups—Discharge Lamps—Lenses

A SURPRISINGLY large number of pieces of new apparatus was demonstrated at the close of an annual general meeting of the British Kinematograph Society, reported in last week's "Kine." The manner in which the Industry is serving the national cause was indicated by the fact that nearly all the equipment had been produced for the Government.

The first demonstration was of the Gebescope 16-mm. projector by Mr. Weager, of British Acoustic, who said that it would accommodate 1,500 ft. of film on one spool. The amplifier had an output of 8 watts undistorted, and the illuminant was a 500-watt projector lamp. It is simple to lace up, having only two sprockets, and a specially simple form of curved gate, which is loaded by merely pressing the film into place. It has a trip lever under the gate, which, should the film break causing loss of the loop, automatically switches off the motor, so preventing further damage. The machine can be run at either sound or silent speed, and on either A.C. or D.C. supplies from 200 to 250 v.

New Alloys for Rectifiers

The next demonstrator was S. A. Stevens, A.C.G.I., A.M.I.E.E., of the Westinghouse Brake and Signal Co., who displayed the components of his company's new Westalite rectifier, and explained its advantages over the copper-oxide type

The new rectifier, said Mr. Stevens, made use of the properties of selenium; but while other experimenters, in America and on the Continent, had used pure selenium, his company had worked on certain alloys.

The copper-oxide rectifier has one failing: its limited working temperature. It must not be worked at over 55 deg. C. total temperature. In contrast, the Westalite element can be worked satisfactorily up to a temperature limit of 85 deg. C. The efficiency is at least as high as copper-oxide. Mr. Stevens displayed a number of photographs illustrating the reduction in bulk of a rectifier made possible by this new development, which, he said, it had been hoped to introduce to the kinema market last year, but which was now devoted to war time requirements.

Pick-up Improvements

A demonstration of sound reproduction by P. G. A. Voigt, A.M.I.E.E., is always popular with B.K.S. members; on this occasion Mr. Voigt demonstrated a new pick-up he had developed. The trend of pick-up design, he said, is towards a reduction of mass so that the inertia is less, and to the reduction of stiffness so that the point will more easily follow the record groove.

The new pick-up embodies these features, and is of the moving-coil type. Difficulty had, however, been experienced in regard to the point; sapphire is fairly brittle, and not yet satisfactory for the kinema, while the diamond is costly to shape. Mr. Voigt played a number of records, which illustrated the excellent frequency response and fine "attack" of the pick-up—besides demonstrating, as usual, the quality of the Voigt loud speaker.

Discharge Lamps for Projection

The next demonstrator was H. K. Bourne, B.Sc., A.M.I.E.E., of B.T.H., who displayed the latest developments in mercury discharge lamps suitable for projection purposes.

The filament-type projection lamp had a source brightness of only about 1,000 to 2,000 stilb (candles per sq. cm.). Where higher intensities are needed, the arc must be used; the low intensity arc has a brightness of the order of 25,000 stilb, and the high-intensity type up to 100,000 stilb. The mercury-vapour lamp is the most suitable form of discharge lamp for projection.

One way of increasing the brightness of a discharge lamp is by putting more and more power into the arc. In the compact-source type, the voltage drop across the arc is kept quite low—about 60 or 70 volts—and the lamp operates at a pressure of from 20 to 40 atmospheres. Such lamps are marketed in 250 and 500-watt sizes, the brightnesses being respectively 10,000 and 20,000 stilb. One defect of the lamp is that it takes a few minutes to run up to full brightness.

Another way of obtaining high brightness is to use a much higher pressure and quite a low current; the high pressure means that the voltage gradient in the arc is very high, and so the arc requires a high working voltage. The lamp consists of a small quartz tube inside a water-jacket. The brightness is about 30,000 stilb. It has the characteristic that it runs up to brightness in a very short time.

Lamp Life

In reply to Martin Harper, Mr. Bourne stated that the life of these lamps was 500 hours for the air-cooled types, and of the water-cooled type about 1,000 hours, although the latter figure depended largely on the number of times the lamp is started. Replying to N. Oliver, the lecturer said that the efficiency of the air-cooled lamp was from 45 to 50 lumens per watt, and of the water-cooled type from 60 to 65.

A Giant Lens

The hon. secretary, E. Oram, showed a number of optical and precision-mechanical devices manufactured by Taylor, Taylor and Hobson. First came an enormous lens made for the purpose of television projection upon a large screen; it was of 12-in. focus, and worked at f/1.5, and weighed about 70 lbs. In contrast, he showed a tiny lens, specially made for B.T.H., of 12½-mm. focus, f/2.5—the glasses about ¼ in. in diameter.

A remarkable electrical measuring device, employing the principle of the Wheatstone bridge, was capable of measuring to one-half of a millionth of an inch. One arm of the bridge was formed inductively by an air gap, which was varied by the dimension being measured. The magnification may be varied from a full-scale reading of .0025 in. to .004 in., and at the setting displayed, a gauge having steps of .0002 in. gave a deflection of half the full scale.

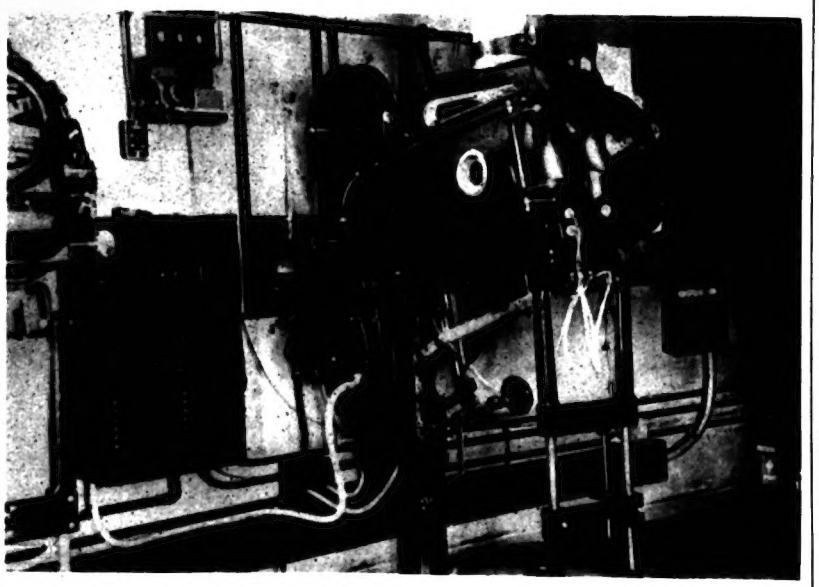
The Kalee Transportable

Finally, the new Kalee transportable 35 mm. projector was, in the absence of a Kalee representative, explained by R. H. Cricks.

It consists of a more or less standard Invicto mechanism, fitted with a lamp-house for a 750-watt lamp, and a sound head, the whole contained within a metal case. The amplifier had an output of 15 watts. A feature of the switching arrangements was that the 110 v. lamp could be run either through a step-down transformer, or direct from a 110 v. supply, as from a generator.

Members then adjourned to the small theatre where a film was projected from a machine installed there. The projectionists were actually the instructors in the Army projectionist course for which the Kalee machine is employed.

THIS WEEK'S PROJECTION ROOM



At the Troxy, Belfast, RCA High Fidelity reproducing apparatus is installed operating in conjunction with an Ashcraft projector

POOL CARBONS

Conducted by THE SHOWMAN

SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices of the "Kine." Company of Showmen

MAKING THE MOST OF PAPER—HASTE TO THE WEDDING—PUTTING OVER "THE THIEF"—ENGLAND, HOME AND BEAUTY

IN the heyday of the theatre, before the kinema had become chief entertainment, the local theatre manager used to be a personality in his district. The tradition persisted awhile in our Trade, but in the early days the operations of major circuits tended to rob their managers of any personality.

The public, however, likes to know with whom it is dealing and prefers an individual to the remote control of a corporation address. I think that one circuit, which has its managers put a signed letter to the public on a vestibule notice-board, is acting wisely in doing so. Patrons can see who is in charge of their favourite place of amusement and, if the manager has a flair for showmanship, these personal letters give him (apart from a weekly headache) a chance to introduce the intimate touch of mateyness which is worth pounds at the pay-box.

Neat Conversion

I HEAR many regrets from managers at the difficulty of arranging lobby displays owing to shortage of material, but the keen showman still manages somehow to contrive effective shows with the facilities he has at hand. For instance, I noticed in the foyer of the Dominion, Harrow, a neat and simple display of stills and other appropriate matter in a cabinet which I suspect was formerly a confectionery showcase. A little crêpe paper, some pictorial matter and an electric bulb were all that manager H. J. W. Raphael needed—besides, of course, brains, which after all are the essential factor.

The Personal Touch

ANOTHER manager who secures improved and better results with his lobby panels by taking a hand in their design is Wyndham Lewis, of the Swiss Cottage Odeon, whose cards and framed designs add a welcome air of cheeriness to his vestibule besides giving a hint of the character of his offerings. Jack Garrity, of Universal Publicity, goes into a huddle with Mr. Lewis on each of these productions with excellent results which are quite individual to the hall.

Mr. Lewis has lately been organising a number of entertainments for the benefit of local war time institutions. He held a special recruiting week for the Hampstead Squadron of the A.T.C.—of which he is an Acting Pilot Officer—and secured over 100 recruits. On a Sunday morning he ran a special Home Guard show with instructional films in a programme prepared by Mr. Mellor, of Paramount News, and he ran a "get together" party in the theatre's lounge with the object of introducing to the local residents the officers billetted in the borough—this being a joint effort between the well-known Odeon Services Scheme and the Hampstead Services Welfare Committee. In all these activities he receives the backing of the Odeon organisation.

A Bridal Boost

WHAT can be done with a little ingenuity was well exemplified recently by Dennis Norris, now managing the Edgware Road Odeon. By an arrangement with two local traders (R. Woolfe and Gardiner and Co.) he was able to fix up an attractive lobby display for "Quiet Wedding" (Paramount), consisting of a large hand-written poster flanked by lay figures. At the top of the framed poster was an imitation wedding card inviting everyone to attend the ceremony" (the dates and times of which were given), with a bell-embellished announcement of the film below. Beside this panel stood a couple of wax models attired as a bride and bridegroom which gave life to the display.

Elsewhere in the foyer I noticed a large back-lit photo-transparency of Sabu, which served the double purpose of brightening the entrance and screening a disused confectionery kiosk; and a poster advertisement of "Seven Sinners" (G.F.D.) headed by a characteristic representation of "Destry Dietrich," who was intriguingly described as being "at it again." The effectiveness of this simple piece of coloured art work was increased by its being framed in a thin border of black velvet. Mr. Norris told me he always uses this frame as a means of making his posters more noticeable—which it certainly does.

"The Thief" at the Friars

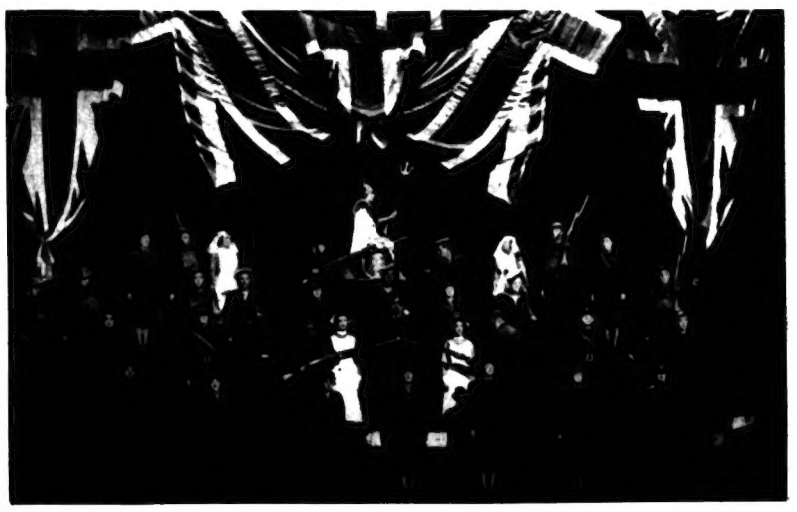
RENTERS' pictorials were employed by R. C. Overs, of the Friars, Canterbury, as the basis for some excellent cut-out displays for "The Thief of Bagdad" (U.A.). One was erected in the garden strip in the forecourt of the theatre, and the other, mounted on pedestals and surrounded by Oriental brassware and pictorial displays, was mounted in the vestibule alcove.

Three weeks before play date Mr. Overs played up advance slides on the screen. Drawings depicting the giant spider, the flying horse, the genie and the all-seeing eye were made up and one stock slide to follow with the words "See them in 'The Thief of Bagdad.'" Press raves were also posted up on the bulletin board, and the week before a map, specially drawn up, showing the travels of "The Thief of Bagdad" in pictorial form was posted up.

Some very effective tie-ups with local stores were also arranged. A strong Press campaign, both on the advertising and editorial side, proved extremely effective.

"The Thief" at Southsea

NOTWITHSTANDING the difficult times and the series of severe "blitzes" suffered by Southsea, Charles Smith, of the Odeon, did full justice to the showmanship possibilities of "The Thief of Bagdad" (U.A.). The earliest phase of his campaign was the display of the coloured plate of the KINE. advertisement of this subject which was framed and exhibited in the vestibule. The appeal of this announcement was augmented by another display frame in which were exhibited various cuttings from the KINE. dealing with the picture. In order to reduce expenditure, Mr. Smith borrowed the scheme prepared by Mr. Reed, manager of the Portsmouth Odeon, which had been temporarily put out of action. This included a cut-out of the "flying horse" with the title of the picture boldly displayed in coloured tinsel, the background being a beautiful real Persian rug. This was exhibited in the circle foyer and attracted wide attention. A big feature of the vestibule display was a specially painted panel produced from Mr. Smith's own design which carried at the bottom a set of stills. In addition to this interior house publicity one thousand leaflets describing the picture were distributed during the week preceding playdate. Teaser announcements were also inserted in the local Press culminating with a 6-in. triple column display advertisement.



The above patriotic scena was staged at the Paramount, Birmingham, for THIS ENGLAND (Anglo-American) with songs and declaimed verse

"Forcing a "Request"

THERE was a psychological turn given to the publicity of "Great Waltz" by A. E. Brown, manager of the Odeon, Herne Bay. For three weeks slides were shown on the screen asking the public if they would like to see the "Great Waltz" shown again in the town. As a result, approximately 300 people came up to Mr. Brown personally and said how delighted they would be to see this film again. He then had a new set of slides made telling the public that their *request film* had been booked and would they tell their friends. In the vestibule hung a linen banner which was carried to the front of the house the week of showing. In the same programme was the 20th-Fox film, "Red Cross in Action," which was advertised by use of the canopy lettering. The local Red Cross depôt was duly informed and aided the presentation. Good business was done with both of these films.

"This England" Presentation

ONE of the most spectacular prologues presented during the war period was put on by Leslie Holderness, manager of the Paramount, Birmingham, recently in connection with his presentation of "This England" (Anglo-American). Members of the A.F.S., W.R.N.S., local defence services and the Red Cross appeared on the stage in a scena which admirably visualised the theme of this British National picture.

House lights were dimmed while Leslie Holderness announced that A.C. Robert Ashley would appear in the prologue. Ashley then sung the verse and two choruses of "My Island English Home," upon the conclusion of which the audience joined in the chorus of "There'll Always Be An England." Meanwhile the members of the fighting and auxiliary Services were specially posed around a figure of Britannia. The whole presentation was specially lit and was accorded the enthusiastic plaudits of a crowded house.

Historic Letters

A UNIQUE publicity angle was successfully explored by Malcolm S. Cooper, manager of the Savoy (A.B.C.), East Acton, in connection with the presentation of "The Prime Minister" (Warner). It consisted of a showcase in which were exhibited authentic letters and signatures of various prime ministers and other notabilities who appear in the film. They included (1) a free pardon signed by Queen Victoria, (2) a letter written and signed by Mary Anne Disraeli, (3) envelope addressed to the Duke of Wellington and franked by B. Disraeli, (4) envelope written and franked by Lord Derby, (5) a letter written and signed by the Earl of Salisbury, (6) end of letter signed by Lord Melbourne, (7) end of letter signed by Sir Robert Peel, (8) letter addressed and franked by W. E. Gladstone.

All these famous people are portrayed in the film and make a very interesting display. Moreover, all the men have been Prime Ministers of England during their lifetime. The display of this historic material proved of outstanding interest to the public.

Model Publicity

IN the course of a recent tour round London's battle-scarred East End I was glad to notice that the vestibule of the Mile End Odeon formed a bright spot in a depressing setting. On the landing at the top of the circle stairs manager M. Zaidner has erected a large, colourful model to draw attention to G.F.D.'s "Back Street." This contained large heads of Charles Boyer and Margaret Sullavan above a vista of New York's now familiar skyline, and I noticed that in addition to the names of the film and the stars a prominent line of type pointed out that the picture was from the novel by Fanny Hurst—a useful hint for booklovers.

Mr. Zaidner told me that he changes this display every four weeks, thereby achieving the double aim of giving his chief attractions continuous long-range publicity and economising in display material. In better times he had displays of this kind in seven recesses around the circle lounge, and he is now making a collection of large star heads—portions of past displays—to alleviate the bareness of these now empty alcoves. As soon as he has enough suitable portraits his lounge will blossom with colour again.

FOR JUNE 16 RELEASES

Compiled by A. W. Owen

"CHAD HANNA"
(20th Century-Fox)

CERT. U. 7,964 ft. Reg. No. F.4015. Reviewed in KINE. April 10, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Henry Fonda, Dorothy Lamour, Linda Darnell, Guy Kibbee.
ATMOSPHERE.—Period romantic drama of the circus, photographed in Technicolor, with caravan episodes, the sawdust ring and open-road life in the leisurely early 'eighties.
ORGAN.—"Summer Days" Suite, No. 1, Eric Coates. (Chappell), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2901 (Light Symphony Orchestra).

"CAPTAIN CAUTION"
(United Artists)

CERT. U. 7,538 ft. Reg. No. F.3659. Reviewed in KINE. January 2, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Victor Mature, Louise Platt, Leo Carrillo, Bruce Cabot.
ATMOSPHERE.—Period maritime melodrama in a war setting and stormy days of 1812 when America and Britain were at war. The story describes the reaction of a young seaman, whose caution is mistaken for cowardice.
ORGAN.—"Fingal's Cave" Overture, Mendelssohn (Hawkes), excerpts, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. D.B.2100 (B.B.C. Symphony Orchestra).

"ESCAPE TO GLORY"
(Columbia)

CERT. A. 6,602 ft. Reg. No. F.3896. Reviewed in KINE. March 13, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet
STARS.—Pat O'Brien, Constance Bennett.
ATMOSPHERE.—Romantic melodrama of the reactions of a group of people when in danger of imminent death while on a voyage in a freighter in the Atlantic and attacked by a German submarine.
ORGAN.—Excerpts from "Ruy Blas" Overture. Mendelssohn (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. D.B.2565 (B.B.C. Symphony Orchestra).

"MISBEHAVING HUSBANDS"
(Pathé)

CERT. A. 5,840 ft. Reg. No. F.3849. Reviewed in KINE. February 27, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Harry Langdon, Betty Blythe.
ATMOSPHERE.—Marital farcical comedy, the reactions to idle gossip of a faithful, if absent-minded, husband and wife.
ORGAN.—"The Wedding of the Rose," Jessel (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. B.3570 (Jack Hylton's Orchestra).

"THE LONE WOLF KEEPS A DATE"
(Columbia)

CERT. A. 5,828 ft. Reg. No. F.3866. Reviewed in KINE. February 20, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Warren William, Francis Robinson.
ATMOSPHERE.—Comedy crime melodrama, the latest of the "Lone Wolf" series, in which a crook turns private detective but gets mixed up with a kidnapping racket.
ORGAN.—Song, "The Wolf," Norman Allin (Bosuey), with adaptation from the vocal piano copy and synchronisation with the non-sync. recordings detailed below.
NON-SYNC.—As above, recorded on Columbia D.X.850.

"HALF A SINNER"
(General F.D.)

CERT. U. 5,364 ft. Reg. No. F.3762. Reviewed in KINE. January 23, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Heather Angel, John King.
ATMOSPHERE.—Comedy-drama with gangster background of a schoolmistress whose experience in the realms of adventure lead to romance. Light opening sequences.
ORGAN.—"Live, Laugh and Love" Valse, Boyer (Chappell), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Decca-Brunswick F.2751 (Jack Hylton's Orchestra).

PATENTS AND TRADE MARKS

Any of our readers requiring information and advice respecting Patents, Trade Marks or Designs should apply to Messrs. Rayner and Co., Patent Agents, of Bank Chambers, 29, Southampton Buildings, London, W.C.2, who will give free advice to readers mentioning this paper.

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SITUATIONS VACANT

MANAGER for East Coast kinema; must be live showman. Write, Jays Entertainments, Ltd., 111a, Wardour Street, W.1.

EXPERIENCED Kinema Manager required; age between 42 and 55 or exempt from military service; all applications will be treated with every confidence.—Full details and, if possible, photograph (not returnable) to Personnel Dept., The Granada Theatres, Ltd., 36, Golden Square, W.1.

SMART Manager-Operator wanted (over military age or exempt) for London kinema; references essential. London and Home Counties inquiries only. Apply by letter, Queen's Hall Cinema, Palmers Green, N.13, or 'phone for appointment, Palmers Green 0860.

WANTED, Managers or Manager-Operators for small kinemas; safe areas.—Full particulars to X., Box 785, Kinematograph Weekly.

WANTED, Assistant Manager, First and Second Operators; Eastern Counties; exempt military service.—Write, with full particulars, H. Bancroft, Hippodrome, Wisbech.

FOR Cornwall.—Wanted, experienced Assistant Manager, also Doorman and Chief and Second Operator; state wages.—Secretary, 81, Clifton Place, Plymouth.

CHIEF Operator wanted for Central London suburb kinema.—Apply, T., Box 791, Kinematograph Weekly.

CHIEF Operator, over 40 (Mirrophonic, Hewittic rectifier), for Yorkshire; permanent position to the right man.—Qualifications, references, and salary required; write, X., Box 746, Kinematograph Weekly.

SITUATIONS VACANT (cont.)

SECOND Operator wanted; exempt or over military age.—Roxy Cinema, Westbourne Grove, London, W.2.

CHIEF Operator-Electrician; over military age; excellent working conditions and top pay for thoroughly experienced technician.—Royal Cinema, Marble Arch, Edgware Road, London, W.2.

SECOND Operator required; W.E. and Kalee—Globe Cinema, Upper Richmond Road, Putney.

SECOND Operator required; one used to RCA or B.T.H.; London kinema.—Apply mornings between 11 a.m. and 1 p.m., Queen's Hall Cinema, Palmers Green, N.13.

WANTED immediately, Second and Third Kine Operators; Western experience an advantage, but not essential; good wages; safe area; comfortable job.—Apply, Manager, Palace Cinema, Calne, Wilts.

WANTED, Operator; comfortable permanency for right man.—Particulars, with wages required, to Palace, Truro, Cornwall.

EXPERIENCED Operator required for small country hall; no Sunday work.—State age, experience and wages required, to S., Box 790, Kinematograph Weekly.

OPERATOR required for country town, central Wales; comfortable position, safe area.—Write Bayliss, Chesterton, Bridgnorth.

WANTED immediately, Projectionist, capable second; ineligible military service, small kinema; once nightly; B.T.H. Petter engine; safe area; state wage and references.—Apply Elgar, Plaza, St. Dennis, Cornwall.

SITUATIONS WANTED

MANAGER (48), many years' consistently successful, well served all branches, would supervise small circuit or manage first-class hall, anywhere; excellent testimonials.—Bond, Manager, 6, Jackson Road, East Barnet, Herts.

MANAGER (38), exempt military service; experienced all duties; competent operator and electrician; moderate salary.—Berry, 26, Mornington Crescent, London, N.W.1.

MANAGER requires position; over military age; first-class experience; excellent refs.; bonded; good appearance and education; any district; open now.—M., Box 784, Kinematograph Weekly.

MANAGER available for immediate engagement, London or suburbs; extensive experience all branches; excellent references; exempt military service.—R., Box 789, Kinematograph Weekly.

MANAGER and emergency chief operator at large modern kinema in blitzed town prepared for interview and position as Manager or Manager-Relief Operator; 20 years' experience; over military age.—Reply, stating seating capacity, town, 'phone, A. Winslow, c/o G.P.O., Bournemouth.

ASSISTANT Manager, to train for manager; exempt (23); good organising ability and publicity experience; first-rate film general knowledge; active and keen; available immediately.—P., Box 787, Kinematograph Weekly.

FILM Distributors.—Secretarial post required by young man (23); exempt military service; in clerical post at present; typist, supervising correspondence; good ability and film general knowledge.—O., Box 786, Kinematograph Weekly.

SITUATIONS WANTED (cont.)

CAMERA MAN, WITH MANY YEARS OF WORLD-WIDE EXPERIENCE IN NEWS, TRAVEL AND INDUSTRIAL FILM WORK, is OPEN FOR ENGAGEMENT.—M. G. BENSON, 80, GIBBON ROAD, KINGSTON - ON - THAMES. 'Phone: KINGSTON 5058.

MANAGER, experience large and small circuits; 51; bonded.—Q., Box 788, Kinematograph Weekly.

THEATRE SEATS

WANTED, good second-hand Seats; 250 18-in., without arms, 500 20-in., with arms, with or without standards, for raked floor.—Pictures (Birstall) Ltd., National Provincial Bank Chambers, Batley.

WANTED, Kinema Chairs and Carpet.—Wheatley, 6, Plymouth Street, Shakespeare Street, Manchester.

R. BOVILSKY, Seating Specialist.—Tip-up seats wanted.—34, Batson Street, Glasgow, S.2.

FOR SALE AND WANTED

FOR Sale, British Thomson-Houston Sound Equipment, suitable for 600 Capacity, complete with rear projection soundheads, loudspeakers, non-synchronous attachment, etc.; can be seen by appointment at Pavilion, Cardigan.—Apply, Claycoole, Grand Cinema, Pembroke Dock, with offers.

WANTED, Rotary Converter, any size.—Hull, 221, City Road, London, E.C.1.

WANTED, two Projectors, Arcs, etc., complete with Sound Equipment (preferably British Acoustic); good condition essential. Also two Low-intensity Gaumont-British Arcs, 10-in. mirrors.—Northern Cinemas, 458, Holburn Street, Aberdeen.

FOR Sale.—Two Motor-generating Sets, G.E.C., 5-h.p., 400-v. 3-phase 50-cycle motor, coupled to G.E.C., 30-amp. 90-v. generator, £45; also Scott Belfast 7½ h.p. motor, 400 v. 3-phase 50 cycle, coupled to Scott generator, 50 amp. 75 v., £65; both outfits complete with starters, voltmeters and ammeters. Two Kershaw 5-in. series B double-aperture Kine. Lenses, £15 the pair. Zeiss Ikon 35 mm. Automatic Kine. Camera, f/3.5 Zeiss Tessar lens, with six 80-ft. chargers and some film, £30. All above in first-class condition.—Apply, U., Box 792, Kinematograph Weekly.

FILMS

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FORTHCOMING TRADE SHOWS

LONDON

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
Thur., May 15	10.30a.m.&2.30p.m.	Century	Tobacco Road	20th Century Fox	Charley Grapewin ...	—
" " 15	11 a.m. ...	Own Theatre ...	Melody for Three	RKO-Radio ...	Jean Hersholt ...	—
" " 15	10.30 a.m. ...	Own Theatre ...	The Stranger, and Short: Taming of the Snood.	Columbia ...	Chas. Starrett ...	U
Fri., " 16	10.30 a.m. ...	Own Theatre ...	On Special Duty, and two Shorts...	Columbia ...	Charles Starrett ...	U
" " 16	2.30 p.m. ...	Plaza	The Lady Eve	Paramount ...	Barbara Stanwyck ...	—
" " 16	11 a.m. ...	Own Theatre ...	Vivacious Lady (Re-issue) ...	RKO-Radio ...	Ginger Rogers ...	—
Mon., " 19	10.30 a.m. ...	Own Theatre ...	Two Roads, and two Shorts ...	Columbia ...	Charles Starrett ...	U
" " 19	2.30 p.m. ...	G.B. Private T.	The Ghost Goes West (Re-issue)	British Lion ...	Robert Donat ...	U
" " 19	11.30 a.m. ...	G.B. Private T. ...	Come out of the Pantry (Re-issue)	Equity British ...	Jack Buchanan ...	U
Tues., " 20	2.30 p.m. ...	Cambridge ...	The Penalty; and Short, Whispers	M-G-M	Lionel Barrymore ...	—
" " 20	11 a.m. ...	Phœnix	South of Suez	Warner	George Brent ...	—
" " 20	2.30 p.m. ...	Phœnix	This Man Reuter	Warner	Edward G. Robinson ...	—
" " 20	2.30 p.m. ...	G.B. Private T.	Adam Had Four Sons	Columbia ...	Ingrid Bergner ...	—
" " 20	10.30a.m.&2.30p.m.	Century	Sleepers West	20th Century-Fox	Lloyd Nolan	—
" " 20	10.30 a.m. ...	Carlton	There's Magic in Music	Paramount ...	Allan Jones	—
Wed., " 21	11 a.m. ...	Private Theatre	Doomed Caravan	Paramount ...	Bill Boyd	—
" " 21	2.30 p.m. ...	Cambridge ...	Free and Easy: and Short, Forbidden Passage.	M-G-M	Ruth Hussey	—
" " 21	11 a.m. ...	Phœnix	Lady with Red Hair	Warner	Miriam Hopkins ...	—
" " 21	2.30 p.m. ...	Phœnix	High Sierra	Warner	Humphrey Bogart ...	—
" " 21	2.30 p.m. ...	G.B. Private T. ...	The Great Plane Robbery ...	Columbia ...	Jack Holt	—
Thur., " 22	10.30 a.m. ...	Century	Western Union	20th Century-Fox	Robert Young	—
" " 22	11 a.m. ...	Phœnix	Always a Bride	Warner	Dennis Morgan ...	—
" " 22	2.30 p.m. ...	Phœnix	The Strawberry Blonde	Warner	James Cagney ...	—
" " 22	2.30 p.m. ...	G.B. Private T.	Meet Boston Blackie	Columbia ...	Chester Morris ...	—
Fri., " 23	10.30 a.m. ...	Carlton	The Round Up	Paramount ...	Richard Dix	—
" " 23	11 a.m. ...	Phœnix	The Case of the Black Parrot ...	Warner	Wm. Lundigan	—
" " 23	2.30 p.m. ...	Phœnix	Footsteps in the Dark	Warner	Errol Flynn	—
" " 23	2.30 p.m. ...	G.B. Private T.	Adventure in Sahara	Columbia ...	Paul Kelly	—
Mon., " 26	2.30 p.m. ...	G.B. Private T.	The Face Behind the Mask ...	Columbia ...	Peter Lorre	—
Tues., " 27	2.30 p.m. ...	Cambridge ...	The Devil and Miss Jones ...	RKO-Radio ...		—

BIRMINGHAM

Fri., May 16	10.30 a.m.	...	Scala	Port Arthur	Columbia...	...	Danielle Darrieux ...	A
Tues., " 20	10.30 a.m.	...	Forum	Melody for Three	RKO-Radio	...	Jean Hersholt ...	—
" " 20	10.30 a.m.	...	Paramount ...	The Lady Eve	Paramount	...	Barbara Stanwyck ...	—
Wed., " 21	10.30 a.m.	...	Paramount ...	There's Magic in Music	Paramount	...	Allan Jones	—
Thur., " 22	10.30 a.m.	...	Forum	Footlight Fever	RKO-Radio	...	Alan Mowbray ...	—

CARDIFF

Tues., May 20	10.45 a.m.	...	Odeon	Melody for Three	RKO-Radio	...	Jean Hersholt ...	—
" " 20	11 a.m.	...	Capitol	The Lady Eve	Paramount	...	Barbara Stanwyck ...	—
Wed., " 21	11 a.m.	...	Capitol	There's Magic in Music	Paramount	...	Allan Jones	—
Thur., " 22	10.45 a.m.	...	Olympia	Footlight Fever	RKO-Radio	...	Alan Mowbray ...	—

GLASGOW

Tues., May 20	10.45 a.m.	...	Regent	Melody for Three	RKO-Radio	...	Jean Hersholt ...	—
" " 20	10.45 a.m.	...	Paramount ...	The Lady Eve	Paramount	...	Barbara Stanwyck ...	—
Wed., " 21	10.45 a.m.	...	Paramount ...	There's Magic in Music	Paramount	...	Allan Jones	—
Thur., " 22	10.45 a.m.	...	La Scala ...	Footlight Fever	RKO-Radio	...	Alan Mowbray ...	—

LEEDS

Fri., May 16	10.30 a.m.	...	Ritz	The Devil Bat	Pathe ...	...	Bela Lugosi	A
" " 16	10.45 a.m.	...	Tower	Love Thy Neighbour	Paramount	...	Jack Benny	U
Tues., " 20	10.45 a.m.	...	Tower	Melody for Three	RKO-Radio	...	Jean Hersholt ...	—
" " 20	10.30 a.m.	...	Ritz	Caught in the Act	Pathe ...	...	Henry Armetta ...	U
" " 20	10.45 a.m.	...	Odeon	The Lady Eve	Paramount	...	Barbara Stanwyck ...	—
Wed., " 21	10.45 a.m.	...	Odeon	There's Magic in Music	Paramount	...	Allan Jones	—
Thur., " 22	10.45 a.m.	...	Ritz	Footlight Fever	RKO-Radio	...	Alan Mowbray ...	—
" " 22	10.45 a.m.	...	Odeon	Doomed Caravan	Paramount	...	Bill Boyd	—

LIVERPOOL

Fri., May 16	10.45 a.m.	...	Paramount ...	Love Thy Neighbour	Paramount	...	Jack Benny	U
" " 16	10.45 a.m.	...	Majestic	Rage in Heaven	M.G.M.	...	Robert Montgomery...	—
Tues., " 20	10.45 a.m.	...	Paramount ...	Melody for Three	RKO-Radio	...	Jean Hersholt ...	—
Wed., " 21	10.45 a.m.	...	Paramount ...	The Lady Eve	Paramount	...	Barbara Stanwyck ...	—
Thur., " 22	10.45 a.m.	...	Trocadero ...	Footlight Fever	RKO-Radio	...	Alan Mowbray ...	—
" " 21	10.45 a.m.	...	Paramount ...	There's Magic in Music	Paramount	...	Allan Jones	—

MANCHESTER

Fri., May 16	10.45 a.m.	...	Theatre Royal ...	You're the One	Paramount	...	Bonnie Baker ...	U
Tues., " 20	10.30 a.m.	...	Theatre Royal ...	Last Journey of Silver Blaze ...	Ben C. Gibbs, Ltd.		Godfrey Tearle ...	—
" " 20	10.45 a.m.	...	New Oxford ...	Melody for Three	RKO-Radio	...	Jean Hersholt ...	—
" " 20	10.45 a.m.	...	Odeon	The Lady Eve	Paramount	...	Barbara Stanwyck ...	—
Wed., " 21	10.45 a.m.	...	Odeon	There's Magic in Music	Paramount	...	Allan Jones	—
Thur., " 22	10.45 a.m.	...	Market Street ...	Footlight Fever	RKO-Radio	...	Alan Mowbray ...	—

NEWCASTLE

Fri., May 16	10.45 a.m.	...	Essoldo ...	Road Show...	United Artists	...	Adolphe Menjou ...	U
" " 16	10.30 a.m.	...	Odeon	You're the One	Paramount	...	Bonnie Baker... ...	U
Tues., " 20	10.45 a.m.	...	Stoll	Melody for Three	RKO-Radio	...	Jean Hersholt ...	—
" " 20	10.30 a.m.	...	Odeon	The Lady Eve	Paramount	...	Barbara Stanwyck ...	—
Wed., " 21	10.45 a.m.	...	Tatler	Here Comes the Navy (Re-issue)	Warner ...	...	James Cagney ...	U
" " 21	10.30 a.m.	...	Odeon	There's Magic in Music	Paramount	...	Allan Jones	—
Thur., " 22	10.45 a.m.	...	Essoldo	Footlight Fever	RKO-Radio	...	Alan Mowbray ...	—

NOTTINGHAM

Tues., May 20	10.45 a.m.	...	Ritz	Love Thy Neighbour	Paramount	...	Jack Benny	U
" " 20	10.45 a.m.	...	Scala	Melody for Three	RKO-Radio	...	Jean Hersholt ...	—
Wed., " 21	10.45 a.m.	...	Scala	You're the One	Paramount	...	Bonnie Baker... ...	U
Thur. " 22	10.45 a.m.	...	Elite	Footlight Fever	RKO-Radio	...	Alan Mowbray ...	—
" " 22	10.30 a.m.	...	Ritz	The Lady Eve	Paramount	...	Barbara Stanwyck ...	—

SHEFFIELD

Tues., May 20	10.45 a.m.	...	Union Street ...	Escape to Glory	Columbia...	...	Pat O'Brian	A
" " 20	10.45 a.m.	...	Cinema House ...	Melody for Three	RKO-Radio	...	Jean Hersholt ...	—
Wed., " 21	10.45 a.m.	...	Cinema House ...	You're the One	Paramount	...	Bonnie Baker... ...	U
Thur., " 22	10.45 a.m.	...	Hippodrome ...	Footlight Fever	RKO-Radio	...	Alan Mowbray ...	—

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